

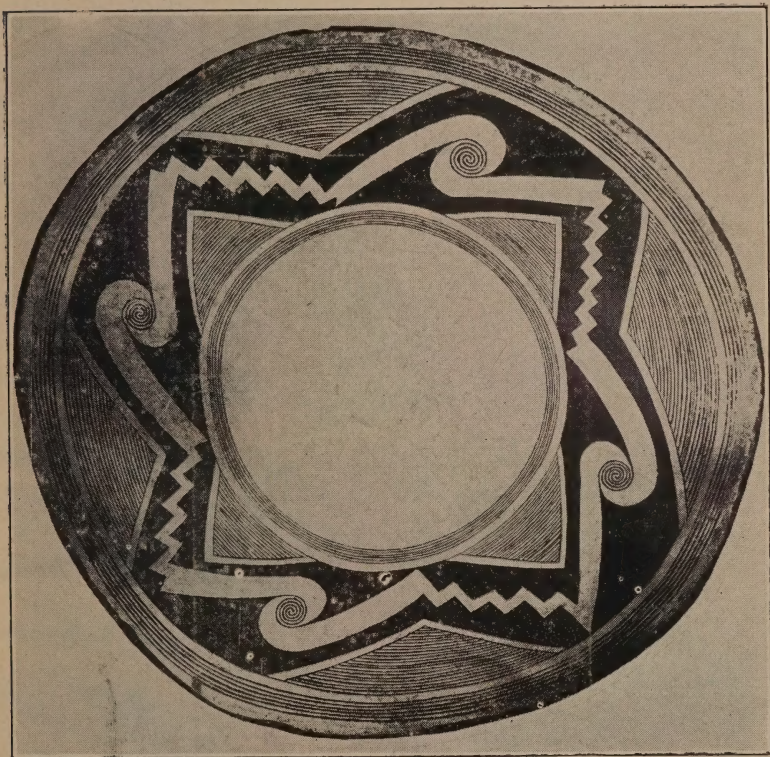
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El Palacio

VOL. XIV.

JULY 1, 1925.

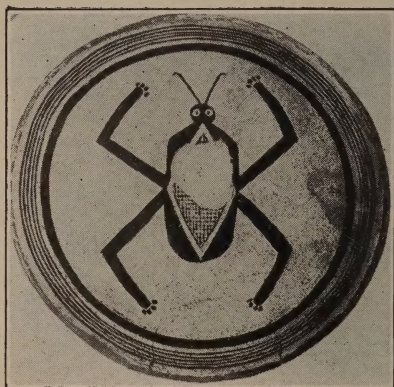
No. 1.



MIMBRES BOWL FROM THE LEDWEDGE COLLECTION,
MUSEUM OF NEW MEXICO



SHOWING ONE-FOURTH OF THE DESIGN NOT
PERCEPTIBLY FORE-SHORTENED



MIMBRES BOWL FROM THE LEDWEDGE COLLECTION,
MUSEUM OF NEW MEXICO

PRESENT CONDITION OF THE PUEBLO INDIANS¹

STATEMENTS that the Pueblos are decreasing numerically are erroneous, as are similar statements with reference to the Indian population of the United States. The available statistics on the subject are as reliable as other U.S. census reports.

The following tabulation of population for the Pueblo villages was made in January, 1925:

NAME OF PUEBLO	POP. 1904	POP. 1924	INC. PCT.
Taos.	465	622	33.8
Picuris.	101	105	04.0
San Juan.	419	458	09.4
Santa Clara.	251	339	35.1
San Ildefonso.	154	97	*37.1
Nambe (Pojuaque).	100	128	28.0
Tesuque.	86	111	29.1
Cochiti.	217	267	23.1
Santo Domingo.	846	1054	24.6
Acoma.	734	955	30.1
Laguna.	1366	1901	39.2
Isleta.	979	1003	02.5
Sandia.	79	92	16.0
San Felipe.	489	526	07.5

¹Synopsis of a paper by Dr. Edgar L. Hewett, Director of the School of American Research, read at the meeting of the American Association for the Advancement of Boulder, Colo., June 10, 1925.

Santa Ana.....	224	224	.0
Jemez.....	498	580	16.5
Zia.....	116	154	33.0
Zuñi.....	1521	1949	28.0
	<hr/>	<hr/>	<hr/>
	8645	10565	22.2

*Decrease.

Only one Pueblo, San Ildefonso, shows a decline. This was due to a high mortality from influenza a few years ago.

For the entire U. S. the result is as follows:

Indian population of the U. S. 1904	274,206
Indian population of the U. S. 1924.....	346,962
Increase in 20 years, 72,756—26.5 per cent.	

Compare this with the entire population of U. S.	
Entire population of the U. S. 1900.....	75,994,575
Entire population of the U. S. 1920.....	105,710,620
Increase in 20 years 29,716,045—39 per cent.	

When it is considered that the population increase for the U. S. includes the large influx of European immigration (a factor not affecting Indian population) it is seen that the Indian is keeping pace fairly well with the white race in natural increase.

The extensive publicity on the "startling decrease in our primitive population" is groundless. Especially erroneous is the statement that "the American Indian is dying off at an alarming rate in the great Southwest."

Equally misleading are the much published statements concerning disease among the Pueblos.

The appalling "scourge of syphilis" has been much exploited. On this subject we have the valuable report (1924) of Dr. Don G. Lynwalter on the venereal disease survey of the Pueblo Indians which I summarize by permission of the Secretary of the Interior.

This survey, incomplete but well conducted, is reliably indicative of venereal conditions among the Pueblos. It includes examinations with Wassermann tests in fourteen Pueblos. The summary is as follows:

Total number of specimens	426
Total number of positive Wassermanns . .	43
Percentage of syphilis	10.09

The most satisfactory test was that of the Pueblo of Laguna where 157 subjects were examined disclosing 11 positive cases—the percentage of syphilis for the seven Laguna villages being 7.06. At San Felipe where 48 were examined the percentage of infection was 6.25. At San Juan where 38 were examined the percentage was 7.89. At Cochiti, 33 examined, the percentage was zero. At the declining Pueblo of San Ildefonso, 13 examined the percentage of infection was 7.69. Dr. James A. Massie, for several years physician to the government Indian School in Santa Fe, informs me that there is virtually complete absence of hereditary syphilis in the health record of the pupils; the aggregate of those passing under his

notice being several thousand, representing all the northern Pueblo villages, with a considerable number from other villages and tribes.

Without going into a detailed presentation of the subject it is safe to say that in comparison with their white neighbors and with the general report of the United States army enlistment the Pueblo Indians have a fairly clean record, while in comparison with villages of colored population in the South the result is vastly in favor of the Indians.

The most serious disease among the Indians is trachoma. Here again nothing is to be gained by exaggeration. An irresponsible organization (whose bulletins uniformly close with an appeal for checks) announces that "thousands of Indians are going blind from trachoma." Some scientific writers on conditions in the Southwest have put it at hundreds. Personal investigation in the Pueblo villages, confirmed by official reports, disclose a few cases of blindness, mostly of long standing and much trachoma mostly in the curable stage.

The trachoma situation has been authoritatively summarized by Dr. L. Webster Fox, trachoma expert. In an article in the New York Times, Feb. 8, 1925, after speaking of the treatment of trachoma at the Carlisle Indian Training School and on the Blackfoot Reservation he says: "Those results were so much better than had been possible by the conservative treatment that they were brought to

the attention of the authorities in Washington, to the end that an active campaign was begun in which the Indian country was surveyed for the disease and specialists were assigned to different sections, operating upon those requiring it and instructing the physicians of the service how to perform the operations. In some instances the physicians were assigned to the metropolitan centers for special instruction. In a visit to the Navajo Reservation in January, 1925, I was invited to conduct a teaching clinic and was highly gratified to find that the men of the service were as enthusiastic over the campaign as those of us outside. At present the Indian office has an authorized force of seven eye doctors and thirteen nurses, who travel throughout the country treating trachoma and other eye diseases. Among the 200 school and agency physicians there are several who are already trachoma experts. There is one ophthalmologist who devotes his time to instructing physicians and organizing trachoma campaigns. As is so frequently the case, when comment is made, some advise a radical change of the organization commented upon. Thus it has been suggested that this entire matter be handled as a special condition by the public health service; but after seeing the workings of the Indian bureau, and coming in contact with the patients as well as the physicians and the authorities of the Indian bureau, I am convinced that these physicians, with occasional help

from the outside and adequate equipment, are the proper ones to handle the situation, as only they know the Indian and appreciate his racial temperament, peculiarities and environment. Their ability to speed up when the proper incentive has been provided has been very amply shown, but an interested congress could make their load lighter by adequate appropriation."

It is proper to observe that the Commissioner of Indian Affairs stated at the Mohonk conference in October, 1924, that "each physician must learn to do these operations within a year or get out of the service and let some other man who can learn them have the position. They are not so many or so difficult that the average man could not do them reasonably well provided he were properly instructed and had adequate facilities."

The health and sanitation of the Indians have never before been so ably handled as at present. The Secretary of the Interior, himself an eminent physician, has given the subject much personal attention and the policy and activities of the department under his direction deserve the highest approbation.

Turning to the economic condition of the Pueblos one finds that their standard of living compares favorably with that of their white neighbors. That to be sure is not a high one. The entire native population of New Mexico exists on a scale that seems to us very meager, but it is

above the level of actual suffering and illustrates the fact that happiness does not depend entirely upon material affluence. They, like the Pueblos, are normally a happy and contented people. Moreover the Indians and native New Mexicans have usually lived side by side on most friendly terms. This fact is in part accountable for the gradual penetration of the Pueblo grants by their white neighbors. This has led to some antagonism in recent years largely worked up by agitators from the outside.

The question of Pueblo land titles is in a fair way to adjustment. The Pueblo Lands Board established by recent act of Congress is organized for action with officers in Santa Fe. One can predict from the constitution and personnel of this board that the majority of cases in dispute will be disposed of expeditiously and with a minimum amount of litigation. Scanning the list of lawyers who have held the office of attorney for the Pueblos under the United States government one knows that the Indians have not been without capable and attentive legal service, nor are they now. Appeals for money to bring in more lawyers should be ignored by those who have the interest of the Pueblos at heart.

On the question of the Indian ceremonies much emotion has been wasted. They are vital in the life of the Indians. They are of a highly aesthetic character, not attended by as immoral conse-

quences as are the social dances of the whites, are not dying out and not likely to. On the contrary, ceremonies that had disappeared are being revived every year and the Indians are preserving their own self respect by cherishing their native culture which has in it elements of nobility worthy of any race. There is no religious persecution of the Pueblos, no effort being made to suppress their dances unless pernicious features crop out, and in such cases they are more amenable to advice than are the youth of our own race.

The condition of the Pueblos improves as their self respect and self reliance are fostered by the development of their resources. Nothing is gained and much lost by arousing in them the feeling of self pity. No good has come from inspiring in them hatred and distrust of the government or of their white neighbors. There is encouraging evidence that charlatans and shysters who have been making their living by agitation among the Pueblos, and working on the sympathies of the benevolent are finding the flow of contributions greatly diminished.

The effective help that the Pueblos are receiving from individuals and societies, outside of the large government appropriations, is from well directed efforts to develop their special abilities, improve their arts and crafts, increase their output and find for them better markets and fairer prices. In working out its program of development of the arts

and crafts among the Indians the School of American Research has met with the heartiest co-operation on the part of teachers and officials in the Indian service. Steady improvement in Indian education is apparent to every one who studies the subject without prejudice.

With the obvious improvement in the government's Indian policy in the past few years; with the liberal appropriations made by Congress for education, sanitation and economic betterment; with many friendly societies and individuals looking out for his interests; it would seem that the future of the Pueblo Indians is fairly well assured. It should not be forgotten, however, that there is always danger of "too much white man's medicine" in dealing with the Indian and that it is what he does for himself that makes for his future character and progress. A sound policy is to leave him alone in most of his personal affairs, merely giving him the opportunity to select and adapt what we have to offer under the guidance of his own judgment.

A NEW PROCESS FOR PHOTOGRAPHING THE INTERIOR OF INDIAN POTTERY BOWLS

THE usual photograph of the interior of a decorated bowl is very unsatisfactory for the study of design since it shows approximately one-fourth of the design as it might appear when redrawn on

a flat surface, and a little more or less than one-half of the whole design, the greater part of which is seriously distorted or fore-shortened. Thus far no photograph has been able to give the complete pattern; to obtain a complete design laid on a flat surface, it has been necessary to draw it by hand or with the aid of some mechanical means. By this means the original characteristics of line, form and arrangement are lost, and while the facts of the design may be presented to the eye, its native proportions are altered and the design becomes hard and fixed without the movement often expressed in the bowl itself. This is largely due to the fact that it is impossible for the eye to see the design in a bowl as a whole; small sections only can be grasped from one point of view.

Experiments were begun with an extremely wide angle lens after working out a mathematical theory that it might be possible so to place a wide angle lens that it would give a single eye view of the whole interior of a bowl; and if this theory was correct, the problem was one of recording this view. After setting a camera in a fixed horizontal position and making observations by placing the bowl to be photographed in the correct position as previously determined by mathematical diagram, it was found that the image could not be contained on any film or plate that was not equal in size to the transverse circumference of the bowl, or a measurement from the rim through the

center to opposite rim, or a measurement equal to a straight line from rim to center to opposite rim, when taken on the inside of the bowl.

A large fixed camera was devised. Using a box measuring two feet each way, the lens board was recessed into the box for a depth of six inches, using the whole side of the box for this purpose. Diffused lights were installed in the angles formed by recessing the lens and the sides of the box. A movable stand was devised to hold the bowls on edge, inside the box, so that the center of each bowl is held on the main axis of the lens and the rims of the bowls are at right angles to the axis of the lens. The distance at which to place the bowl from the lens is determined by its depth and diameter, and after a few trials can be found by moving the bowl and stand backward or forward, so no measurements need be made in each case.

The reflected image of the bowl thus placed is caught on an upright ground glass easel. A sheet of plate glass is built into a rigid frame which in turn can be moved back and forth on a track level with the improvised camera box. A ground glass is held in position behind the plate glass to receive the image. This sheet of ground glass is used also to hold in position the large sheets of bromide paper on which the image is recorded. This is a negative image, which can be copied onto photographic films in the usual manner.

Many of the bowls are found broken and the

first stage of their repair does not eliminate cracks or fill in the missing pieces. Whenever it seems desirable to restore a complete design, it can be done on the negative sheet before copying onto the photographic films for final use.

The illustrations accompanying this article are photographs of bowls varying from two and one-fourth inches deep and six and one-half inches in diameter, to four inches deep and twelve inches in diameter. No retouching or repair work was done on the negative sheets before final copying, so all cracks and stains are seen as they occur in the bowls themselves.

WESLEY BRADFIELD.

MUSEUMS AND GALLERIES

Art Museum Directors

The following refers to the work of the Museum and Gallery at Santa Fe and is taken from the Transcript of the Proceedings of the Fifth Annual Conference of the Western Association of Art Museum Directors held at Denver this year:

“From Mr. K. M. Chapman, of Santa Fe, the delegates learned much regarding Santa Fe and the artists of that community and of Taos.

“While the Museum of New Mexico is primarily an archaeological and historical institution it is doing all it can to foster the art of the Southwest. The State appropriation, however, is for all the

Museum's activities and not for art alone. The new building has an alcove arrangement for the gallery, a library and an auditorium. The librarian, Mrs. Mary R. Van Stone, is in charge of the gallery. Throughout the year pictures by each New Mexico artist are hung. Each artist is asked to change his paintings about every two months.

"The Museum reaches a trifold audience: the tourists, the people of the state, and the people of the city. This latter group is the only one of the three for whom it is necessary to change the exhibition more often. For this group the Museum arranges one man shows or group exhibitions during the year which keep the Museum well filled yet which are no expense to the art fund. Santa Fe is extremely fortunate in having so many of the finer painters working there during the year. However, Mr. Chapman stated that exhibitions different from the work being done in the Southwest would be at times a welcome variation for the townspeople

"The great event of the year in Santa Fe is the Fiesta, a feature of which is the Indian Fair. In 1925 the annual Fiesta will be celebrated in August, from the fourth to the eighth, inclusive. The School of American Research, under whose auspices the Fiesta is given, aims to make it an exposition of the history and civilization of the Southwest from two thousand years ago, through the period of the Conquistadores and the Soldiers of the Cross to the present. From the Indian Fair

one may gain an idea of what the Indian race is doing, through the revival of its industries and arts, to make itself independent and self reliant.

“Mr. Chapman brought to Denver a fine collection of old Indian and Mexican blankets and embroideries, together with modern examples of the work being done in pottery and weaving by the Indian youths and girls in the pueblos of New Mexico. The delegates learned much regarding the work which the Museum of New Mexico is doing to preserve the old patterns which would otherwise be forgotten and so lost. By fostering in the present generation a love for the fine designs which were the glory of the earlier art of the Indians of the Southwest, an influence is being released which may successfully combat the unfortunate effects of the deteriorating standards countenanced by the traders. Mr. Chapman showed the delegates a number of copies of designs which he had drawn in ink and washed with color—old designs and patterns reconstructed from fragments in the Museum collection—which he is now using to stimulate the work done by the children in the schools. In occasional pueblos there are found old designs still extant in the new work being done. By collecting these, and by seeking the symbolism underlying them, the past is being gradually reclaimed. Mr. Chapman is doing a great work by making the children in the schools and in the pueblos familiar with the qualities in design and craftsman-

ship which made the old work fine; whether in pottery, weaving or embroidery. This work is all part of the larger program for making the Indian self sustaining and once more self respecting. By employing their hands and minds in the crafts which have from ancient times been their unique contribution many of the problems which have arisen from the unhappy condition of the tribes may become easier of solution. The Museum is doing what it can to offset the demands of the commercial trader who cares little for the quality of the decoration on jars or the pattern of the blankets, but who offers a ready market for his wares to the Indian. By winning the confidence of the natives and by encouraging a just pride in good craftsmanship the Museum is endeavoring to demonstrate that a better market than the trader can offer awaits a good piece of pottery or embroidery or weaving. The Indian Fair helps to prove to the Indians that they can get as much for one piece whose design is executed with care as for a number of hastily executed and carelessly decorated pieces. This difficult undertaking requires not only the initiative already taken by the Museum but is dependent for its success upon the cooperation of a public which must learn to buy with intelligence and discrimination, and so supply a market for the products of a better craftsmanship.

The Bulletin of the Art Gallery of Smith College

at Northampton, Mass., announces that Smith College is again indebted to the Hillyer family for a gift to the department of art. By the will of Mrs. Charlotte Hillyer of Hartford, Conn., the Hillyer Gallery receives a definite bequest of \$50,000 for an addition to the building, and one of \$16,000 to be added to the Hillyer fund. The residue of the estate is left to Smith College. The Hillyer Art Gallery was founded by a retired business man of Northampton, who in addition to giving the building used as an Art Gallery, also left an unsigned codicil bequeathing \$50,000 for a fund to buy art objects. The heirs generously paid over the bequest, although legally they were not required to do so. A few years later Mrs. Hillyer's sister gave funds for an addition to the building for the purpose of large studios to be used by artists. In December, 1924, Dwight W. Tryon offered to the trustees of Smith College in the name of himself and wife, a building to be known as the Tryon Art Gallery, and the trustees have accepted the gift.

MUSEUM EVENTS

Exhibit by Santa Fe Soci- ety Artists	A notable exhibit, one that surpasses in interest most of those that have preceded it, filled an entire gallery or five alcoves in all, of the Art Mu-
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seum at Santa Fe. It was hung by a group that calls itself "The Santa Fe Painters" and furnished as good an exemplification of modern trend in art as the student could find anywhere. It came thus in opportune time for the opening of the Chappell Art School. The artists participating are: B. J. O. Nordfeldt, the dean of the group, Raymond Johnson, Willard Nash, F. G. Applegate, Joseph G. Bakos, Andrew Dasburg and W. Mruk. Oil, water color and crayon--landscape portrait, genre and still life--were represented, all of it earnest, thoughtful, conscientious work that was deserving of respect and admiration even though the mass of the uninformed public withheld approbation, and of the common run of visitors but few made the effort, to study the paintings and to inform themselves as to the real significance of the fine exhibit. It would be well, for everyone interested in art, before attempting to view the paintings to read Ralph M. Pearson's article in the June "International Studio." While it deals with "Etchings as Works of Art," Mr. Pearson, for years located at Ranchos de Taos and famous as an etcher, seeks to define "Art," and lays down some of the principles in the light of which a modern picture should be viewed and judged. The article is deemed so important it is given the leading place in the issue. Says Mr. Pearson in his introduction:

“If one can accept a definition of art that it lies in the expression of the felt nature, or under reality, of life and things through organization into three dimensional, or form, design, then a decided change in present day standards of evaluation becomes inevitable. That change involves several matters of importance. First, it compels a new perspective on, and consequently greatly widened comprehension of, the classics of the museums, a valuing of qualities in them which are their chief claim to enduring greatness but which may have been overlooked hitherto. Second, it involves an instant apprehension of classic principles in such of the modern work as is built on them regardless of the degree of abstraction employed as a means to the end. Third, it necessitates an extension of powers of vision to see visual qualities or objects in a picture as ends in themselves rather than as means to intellectual conception. Fourth, it causes a new and more equitable appraisal of the popular standard of the day--i. e., suggestive representation. And fifth, it involves the difficult task of eliminating from consciousness the inherited and almost universal habit of approaching pictures as imitations of nature when one is searching for basic principles that are built on an opposite approach.”

However, it is the viewpoint expressed in the last sentence that makes it difficult to review an

exhibit of some fifty or more paintings in terms of planes, forms and balance. One would rather refer to the crispness and cleanness of color in Nash's landscapes, the charm of Applegate's Katchina Dance, the austereness of Nordfeldt's landscape that make College street and the San Miguel mission look like a bit of a Scandinavian village in the far north, or the vigor of Dasburg's drawing and his faculty of seizing with a few strokes the essentials of any particular landscape or portrait. After all, it cannot be denied that these paintings are southwestern in theme if not in characterization, that they are something more than mere abstractions even though the exhibitors refrain from giving titles to their paintings and will deny vehemently that they intend to imitate nature. Of course, such weird and fascinating compositions as those of Raymond Johnson—big canvases filled with fantastic shapes, symmetrical and yet bizarre, with color gradations and harmonies that seem not of this earth, are in quite a different class and hardly belong in this exhibit, except that Mr. Johnson also exhibits landscapes and portraits done in the modern manner. Taken all in all, it is the most significant and in a way, the most valuable, exhibit from an educational and art standpoint that the Museum has had the privilege of hanging.

IN THE FIELD

Research by Dr. H. S. Washington, of the geo-
 Carnegie physical laboratory of the Carnegie
 Institution Institution of Washington, is in Eu-
 rope to carry on archaeological studies in Italy and
 northern Africa.

OLD SHEEPHERDER—NEW MEXICO

Down the rude years this veteran has trod;
 Guarding his legions of frail little ones
 From sly hill nights and brutal desert suns;
 Cloaked by austerity, by patience shod.
 In serried march his bleating armies plod
 Still ways whose peace the warring city shuns
 And each black sheep that through the pale flock
 runs
 Is ranked by love with his fair lambs of God.

To the cathedral mass in Santa Fe
 He comes at Easter and on ragged knees
 Hears the archbishop—crowned and in array
 Of gold—intone the sacred liturgies.
 From Ramon silken ladies turn away
 Though he is nearer heaven than all these.

Lilian White Spencer in
 The Catholic World, June, 1925



from Ruin on Cold Springs Creek, One Mile North of Mimbres
Hot Springs; Stovall Collection, Museum of New Mexico



MIMBRES BOWL FROM THE LEDWEDGE COLLECTION,
MUSEUM OF NEW MEXICO

El Palacio

VOL. XIX.

AUGUST 1, 1925.

Nos. 2 3.



PRINCESS TSIARINA

Famous American Indian Prima Donna

FIESTA PROCLAMATION

WHEREAS, At a meeting of the Illustrious Cabildo of Justice and Government, held in the Villa of Santa Fe on the 16th day of September, 1712, it was ordered that in honor of the redemption of this ancient capital from the possession of the Indians, a Fiesta season be established and observed annually for all time to come, said order being in the following language:

"It is our desire that a Fiesta be celebrated forever in honor of the elevation of the Holy Cross, and we obligate in so far as we are able upon all who may succeed to places in said Illustrious Cabildo, the charge of gathering the contributions, also of assigning the sermon to the person who may be fitting, to whom shall be given a gratuity of 25 pesos; that of the balance which may be collected, 30 pesos shall be paid for the vespers, mass and procession—to all of which we, those present, obligate ourselves, and we obligate those who may succeed us, as we also obligate ourselves, to provide the candles that may be necessary, and if perhaps in the course of time, this Villa should have some sources of income, a portion of them shall be designated for said festivity, all of which as already said we swear in due and rightful form."

Therefore, be it Resolved by the Mayor and Council of the City of Santa Fe, successors to the Illustrious Cabildo above mentioned, that the Fiesta above established shall be held from the 2nd to the 8th of August of the year 1925, in and about the ancient plaza of this capital;

That the direction of said Fiesta be committed to the School of American Research, with an Advisory Fiesta Council;

That the gathering of the contributions shall be entrusted to the Chamber of Commerce of Santa Fe;

That there shall be conveyed to his excellency, the Governor of this State, "a request that he would be pleased to attend as President over said gathering;"

That his grace, the Archbishop, Reverend Father Albert Dæger, be invited to deliver the sermon as provided in the ancient Bando, or to assign the same "to the person who may be fitting."

Therefore the above mentioned time, August 2nd to 8th, is proclaimed to be a Santa Fe Fiesta Week. All the people of this villa are admonished to appear during said week in Fiesta attire, to assemble and proceed to the Cross of the Martyrs at 7 o'clock on Sunday evening, August 2, and there listen reverently to the sermon that will be delivered; to congregate in the ancient plaza on Sunday night for the concert by the Conquistadores band, and for the opening of the week of festivities, in which they will take part as called upon and directed by the Fiesta Council.

Likewise, we obligate ourselves, as did our illustrious predecessors, to attend the exercises of Fiesta week and take part therein as we may be called upon, and this writing and obligation we sign and proclaim on this 7th day of July of the year 1925.

Attest:

NATHAN JAFFA, Mayor.

JOE T. CONKLIN, Clerk.

THE DIRECTING PERSONNEL

1925

HONORARY PRESIDENT, HIS EXCELLENCY,

ARTHUR T. HANNETT,

Governor of New Mexico

THE FIESTA COUNCIL

Edgar L. Hewett, Chairman

C. A. Bishop	O. W. Lasater
Lansing Bloom	J. C. McConvery
Wesley Bradfield	J. H. MacMillan
James C. Cassell, Jr.	Father Theodosius Meyer
Gerald Cassidy	Barney Patchesky
K. M. Chapman	Ashley Pond
F. S. Curtis, Jr.	James Seligman
Henry Dendahl	Jose Sena
Mrs. Chas. Doll	Mrs. John Sloan
Odd S. Halseth	Edgar L. Street
Nathan Jaffa	Mrs. Mary R. Van Stone
E. Dana Johnson	Paul A. F. Walter

Norman King

Directors and Their Committees

Edgar L. Hewett, Chairman

Mabel Piatt, Asst. to the Chairman

1. General Program and Pageantry Staff of the School of American Research

2. El Pasatiempo Mrs. John Sloan, Director

E. Dana Johnson Mrs. Ruth Barker

Jose D. Sena Mrs. Helen Shuster

Willard Johnson Mrs. K. M. Chapman

Mrs. Adelina Otero-Warren

3. Indian Fair Kenneth M. Chapman, Director

J. D. DeHuff Anna Shepard

Odd S. Halseth

4. Exhibitions Mary R. Van Stone, Director

Kenneth M. Chapman Harry Mera

5. Music Mrs. C. E. Doll, Director

Mary R. Van Stone Jose D. Sena

A. W. Beckner

6. Pageantry Norman King, Director

F. S. Curtis, Asst. Director

Chas. B. Barker, Asst. Director

E. W. Scott, Asst. Director

Robert L. Thornton Theodosius Meyer

Ashley Pond Chas. E. Linney

7. Spanish Songs and Dances

Jose D. Sena, Director

Mrs. Anita Chapman

Mrs. Mary Van Stone

Mrs. Maria Gutierrez

Father Theodosius Meyer

8. Decoration Gerald Cassidy, Director

Mrs. Ruth Barker

Barney Petchesky

Will Shuster

Edgar L. Street

Gustave Baumann

9. Indian Participation

Lansing B. Bloom, Director

Carl Bishop

C. J. Crandall

Odd S. Halseth

10. Arrangements Wesley Bradfield, Director

J. H. MacMillan

C. A. Bishop

James Seligman

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Sam Hudelson

11. Finance O. W. Lasater, Director

J. H. MacMillan, Treasurer

Paul A. F. Walter

Edgar L. Street

12. Transportation

H. S. Lutz

James C. Cassell Jr.

13. Publicity J. C. McConvery, Director

Paul A. F. Walter

E. Dana Johnson

Adolph Fisher

14. Dramatics Earl W. Scott, Director

15. Spanish Games Dan Ortiz, Director

THE SANTA FE TROVADORES

This organization of Spanish-American singers and dancers consists of a group of young people under the direction of Mr. Jose D. Sena, with Mrs. Anita Chapman for pianist, which has organized into a permanent club under the auspices of the Fiesta and School of Research, the purpose of which is to cultivate and keep alive the fine old culture of the days of Spanish romance. The enrollment in the Club at the present time is as follows:

Jose D. Sena, Director

Mrs. Anita Chapman, Pianist

Mrs. Maria Gutierrez	Magdalena Delgado
Mrs. Belle Chavez	Frances Tafoya
Maida Lopez	Maria Baca
Mable Luna	Ignacita Martinez
Juanes Labadi	Gertrud Sanchez
Anita Gonzales	Nellie Sanchez
Frances Ortiz	Tonita Herrera
Cecilia Chaves	Tonita Romero
Crestina Delgado	Feliz Casados

PROGRAM FIESTA WEEK AT SANTA FE**PRELIMINARY DAYS****SUNDAY, AUGUST 2nd**

- 7:00 P. M. 1. Procession from Plaza to the
Cross of the Martyrs
2. Sermon by Fra Albert O'Brien
O. F. M.
- 8:00 P. M. 3. Concert in the Plaza Conquista-
dores Band

MONDAY, AUGUST 3rd

- 3:00 P. M. 1. Spanish Sports and Games
1. Game of Iglesia: Agua Fria
vs. Cienega
2. Game of Chueco: Teams to
be organized
- 8:00 P. M. 2. Concert in Plaza Conquistadores
Band
3. Lecture in Museum: The Santo
Domingo Corn Dance

TUESDAY, AUGUST 4th

1. The Green Corn Dance at Santo
Domingo: Cars should leave for
the pueblo between 10:00 and
11:00 A. M.

8:00 P. M. 2. Concert in Plaza: Conquistadores
Band

WEDNESDAY, AUGUST 5th

Seeing Santa Fe

Excursions to points of interest in
Santa Fe and adjacent region

8:00 P. M. Concert in Plaza: Conquistadores
Band

9:00 P. M. Conquistadores Ball: La Fonda

PRINCIPAL FIESTA DAYS

THURSDAY, AUGUST 6th

9:00 A. M. Opening of Indian Fair: Armory
and Palace Placita

Program of Indian Ceremonies
Songs and Games

3:00 P. M. Historic Pageant: "New Mexico Across
the Centuries."

1 THE UNKNOWN CENTURIES (In the Plaza)

This division of the program is produced wholly
by Indians. These artists, two of them world-fam-
ous singers, and the dancers from the pueblos of the
Rio Grande Valley near Santa Fe, are through their

art interpreting the life of the native American race during the Unknown Centuries as no written record could. Here is seen the true history of this noble race.

1. THE SUNRISE CALL (Troyer) sung by Tsianina

Based on one of the most inspiring ceremonies of the ancient Cliff Dwellers and Pueblos. It is the summons of the Sun-Priest to all the people to assemble and greet the Sun Father. After the call is sounded, and there is a fervent prayer to the Sun-God for the guidance of the people.

2. SPRING AND SUMMER CEREMONIES

A cycle of the ceremonies pertaining to the beginning of the year, the planting, fructification and growth of the crop. Among the most beautiful of these are the Eagle, Sun, Basket, and Corn Dances. The names of the ceremonies and tribes presenting them will be announced in the daily program.

3. APPEAL TO THE GREAT SPIRIT Sung by Oskonen

This Mohawk prayer, sung in the original Indian tongue, voices the conception of his relation to deific power that was held by the Indians of the eastern forests, of the great plains, and of the southwestern desert. It may be considered a universal Indian prayer.

8:00 P. M. ABORIGINAL LIFE (Onate Theater and Museum Auditorium)

This division of the program is intended to depict the simple, colorful home life of the Pueblo Indian family their wealth of song and story; also the tragedy of the great plains—the warfare between Indians and whites.

1. KAW-EH Onate Theater

A cantata of Indian music arranged and directed by Elizabeth DeHuff. The scene is laid in the ancient pueblo of Quapoge, now Santa Fe. The dream of an Indian boy is made the vehicle through which a picture of the ancient family life of the Indians is developed, with a bit of aboriginal drama as the Indians enact it in their own ceremonies. The Fiesta orchestra will be heard during the evening in connection with the Cantata.

2. THE SUNSET TRAIL (Cadman) Museum Auditorium, Sung by Fiesta Chorus

Director: Mr. A. W. Beckner

Accompanist, Mrs. Mary. R. Van Stone, violinist, Mrs. Emily Schurzel.

An operatic cantata depicting the early struggles of the Indians on being restricted to prescribed reservations. The scene is laid in a camp of the plains Indians, and the action relates to the tragic

(Continued on page 47)

EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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SHADOW MADNESS

By Margaret Pond Church, of Santa Fe, In Atlantic Monthly

They say her house is shadow-haunted now,
Who while she lived loved shadows more than life.
She sought them everywhere. A saffron bough
Of autumn leaves was lovelier to her
If imaged upward from a pool of rain—
Reflections lie so softly with no stir
On wind-neglected water.

In her room
She tempted shadows with soft surfaces,
Loving the way the shapes of common things
Bend into strangeness. Even orchard bloom
Was only sweet when on her wall the moon
Painted her silver image.

Every day
She polished carefully each knife and spoon
To see them shine; rubbed rainbows once again
Into each glass; then finished washing up
By blowing bubbles through her finger tips,
The curving image of each star-gold cup
Hung soap-imprisoned for bewitching her.

She married one in whom she seemed to see
Her love reflected. She had thought to show
The magic of her shadow-world to him,
But he was bound fast to reality.
He liked a thing for its essential form,
Not the distorted image that it cast,
And so she slipped away from him at last.
He held her body, but her thoughts became
Fleeting as images of blowing leaves
Wind-blurred on water. He was not to blame
Who could not grasp intangibility,
For she had been created shadow-mad
And vanished, like a shadow with the flame.

IT IS WRITTEN

American Indian Design

Mrs. Inez Westlake of Albuquerque, for years a student of Indian design, especially that of the Pueblos, has embodied the result of her studies in a sumptuous volume, given to reproduction in color, of designs recovered by Mrs. Westlake from

primitive and modern pottery, from blankets and other fabrics. Mrs. Westlake made a close study of the collections in the Museum at Santa Fe, of the Fred Harvey and other collections, in the search for her material, which she has so beautifully adapted to decorative uses in modern fabrics, in porcelain, in costumes, which she has exhibited from time to time in the Art Museum at Santa Fe. The volume recently issued is a joy to the book lover and an inspiration to the decorative artist. The wealth of imagination, the balance in line, the harmony or contrast in color, the evident symbolism of the designs, whether from the far away Hopi country, or the near-by pueblo of San Ildefonso, are marked in every figure. "American Indian Design" fills a gap that has long been felt in the literature already voluminous on the Pueblo Indian and his culture.

New History of New Mexico

The three volume history of New Mexico, compiled by Dr. Coan of the University of New Mexico, is from the press. The need of a new compilation of state history was evident and Dr. Coan brought to his task careful training and a fresh view-point. The arrangement of his material is scientific, the presentation of historical facts is accurate and he has made use of the latest results of research in archives and other source material. It is the first volume only that is devoted to the history in a strict sense. Conforming to modern his-

torical methods, Dr. Coan devotes a large proportion of his space to the cultures that have grown up on the soil of New Mexico since the earliest days, as well as to modern developments in education, art and material progress. The other two volumes are given to biographical sketches, whose main use will be found in newspaper offices and as references. The place of such addenda to a serious historical publication is rather to be questioned but being entirely separate from the really admirable history, they are no reflection upon Dr. Coan's standing as historical scholar and authority. The illustrations are mostly from cuts loaned by the Museum of New Mexico, and while new pictures, of course, would have been preferable, the cost of issuing so pretentious a history is almost prohibitive. Considering, therefore, all of the limitations, Dr. Coan deserves praise and his publishers approbation, for giving New Mexico a history that is brought up-to-date and embodies the data gathered from many sources, some of them entirely new since the publication of what will always be a standard history, that of Colonel Ralph E. Twitchell some years ago.

The Cowboy and His Songs

Will C. Barnes, for many years a member of the New Mexico Archaeological Society, and at present supervisor of grazing in the U. S. Forestry Service, writes in the Saturday Evening Post on "The

Cowboy and His Songs." He takes issue with those who, especially in later years, have asserted that the "cowboy song" is indigent to the soil and in a class by itself, and especially with Professor John Lomax who has published collections of cowboy songs and who declares that there is "a genuine cowboy music." He says: "The songs the cowboy sang were those he picked up from all sorts of sources. For the greater part, the favorite songs in cowboy camps were written by men who probably never knew of a cowboy or saw a round-up. The words of many of these songs were changed to suit their new environment. All the best, most widely known of the range songs came to the West—or at least found their way into the range country—from far distant sources. Some of the best so-called cowboy poetry in existence has been written by college men who knew little or nothing of the real life and work of the ranges." Thus, the author traces down several of the most widely quoted cowboy songs, some of them claimed as original by local authors and troubadors, to such old stand-bys as "Tenting on the Old Camp Ground" brought west by veterans of the civil war, or the still older "My Bonnie Lies over the Ocean," while another is an old English chanty. Still another was taken from a Salvation Army song book of the period. Barnes, who was with famous cow outfits of the eighties and nineties, sang himself into the Arizona and the New Mexico legislatures, of

both of which he was a member. He says: "Many years ago the writer of this article, on two separate occasions, sang himself into the legislature of two Southwestern States—Arizona and New Mexico—with no more campaign equipment than a small folding cottage organ which could be stored in the back of a buckboard of the old days—together with this song, Across the Big Divide, The Zebra Dun and The Cowboy's Sweet By and By—plus a fairly good tenor voice. Both campaigns were carried on in cow counties in the states mentioned—they were territories at that time. After being sung printed copies of the songs were given to all who asked for them. The election returns in both states proved the value of music as a vote getter." Barnes' interest in Southwestern archaeology dates from his meeting the late Adolph Bandelier some forty years ago in the wilds of Arizona. Among his many publications, one of the most recent is a description of The Bandelier National Monument of the Cliff Dwellings of the Rito de los Frijoles printed for the U. S. Forestry Service. The article in The Saturday Evening Post is illustrated with several old photographs of the range country and include one of the author as a cowboy taken at Prescott in 1885.

By Dr. Charles F. Lummis

In reply to inquiries, Dr. Charles F. Lummis writes: "The Century Company promises to bring out my 600 page book, 'Mesa, Cañon and Pueblo,'

this fall. It has 95 fine illustrations, map and many other important features. It includes that old classic 'Strange Corners of Our Country' entirely rewritten, plus about twice as much entirely new matter. Wish mightily that I could get over to see dear old Santa Fe this summer."

Poetry for July

"Sooner Songs and Ballads" by Stanley Vestal, the pen name for Walter Stanley Campbell, professor of English at the University of Oklahoma, in Norman, leads off the July number of "Poetry." "Kit Carson's Mule" and "Kit Carson of the U. S. N." are two of the poems. In this connection, Harriet Monroe, the editor, tells of a lecture trip "In Texas and Oklahoma." She also writes "Memories of Amy Lowell," and reviews "Amy Lowell on Keats," and American "Profiles," by Eunice Tietjens. Poems by the following appear in this number: Lucille Perry Ames, David Arkin, Florence Mayne Hickey, Edna Louise Smith, Marguerite Arnold, Grace Strickler Dawson, Jan Flynn, Horace Gregory, Louise Driscoll, Anne Atwood Dodge, Lee Andrew Weber, Gustav Davidson and Paul Horgan.

PERSONAL MENTION

Among New Mexico Artists

Mr. and Mrs. Lee Hersch of Cleveland, Ohio,

have taken up their summer residence in Santa Fe. It is five years since Mr. Hersch left New Mexico for Paris.

Gustave Baumann and bride, nee Jane Henderson of Denver, have returned to Santa Fe, where Mr. Bauman built himself a studio home last year. They were guests of honor at a reception given by Mr. and Mrs. E. L. Blumenschein at Taos, attended by members of the Taos art colony.

Mr. and Mrs. Leon Gaspard of Taos, were visitors in Santa Fe in June.

Walter Ufer has remodeled a chapel recently acquired at Taos into a commodious studio.

Herbert Dunton is adding a second story to his studio home at Taos.

Mrs. Burt Harwood is remodeling two rooms at her residence in Taos for the Harwood Foundation. A library, museum and art gallery are to be installed as soon as the alterations are completed.

Burges Johnson, the author, editor and publisher, is in Santa Fe for the summer.

Those occupying studios at the Museum during July are John S. Ankeney of the University of Missouri, Mrs. Jenkins of Pomona College, who occupies the Robert Henri studio and who is exhibiting some of her work at La Fonda, and Miss Crichton who has been assigned Miss Shunard's studio.

IN THE FIELD

Vandalism in Mexico

A recent press dispatch tells of excursionists in the state of Vera Cruz, Mexico, who in exploring a cave near Orizaba, discovered a large number of stone images, which were venerated by Indians with ceremonies which it was supposed had been effectively suppressed four hundred years ago. The Indians resisted the effort to take the images but were driven off after a battle and the stone images were carried away. The University of Orizaba has organized an expedition to explore the locality more thoroughly.

Geographic at Bonito

Frank H. H. Roberts, Jr., of Las Vegas, who held the Hemenway Fellowship for American Archaeology and Ethnology at the Peabody Museum, has joined the field forces of Neil M. Judd of the National Museum in his fifth year's work at Pueblo Bonito in Chaco Cañon, which is being financed by the National Geographical Society. This Society has also financed the archaeological survey of the Guadalupe mountains southwest of the Carlsbad Cavern in southeastern New Mexico. Mr. Judd was also in charge of that survey.

More Finds at Kish

The cable tells of interesting finds at Kish by

the Field Museum Expedition, the finds being made for the University of Oxford by Herbert Weld. A clay horse was found in a stratum with objects which indicate the period of 4280 to 3000 B. C. The clay model of a ram which rattles when it is shaken, evidently a toy from a Sumerian nursery, was another find. Two small copper vanity cases with tongs and pincers were found in graves of Sumerian women.

Petroglyphs of the Jumanos?

Col. M. L. Crimmons, president of the El Paso Archaeological Society, writes as follows: "I enclose photograph of a petroglyph on Ex-Senator Fall's ranch at Three Rivers. There is a ridge one mile long, one and a half miles from the ranch house and one-fourth of a mile north of the road, which has 10,000 petroglyphs on its rock-covered surface and many are pictures of Indians with striated faces, so I call them Jumanos, as it is stated that they are the only Indians in New Mexico who striated their faces. Dr. A. V. Kidder tells me he never knew or heard of a face being carved on the corner of a rock before. Have found several. I have about a thousand pictures of the Indian petroglyphs,"

MUSEUM EVENTS

Exhibit by Carl Redin

Carl Redin of Albuquerque is among the July

exhibitors at the Museum. His landscapes hold faithfully to the color and spirit of the Southwest. Among the best are: "Autumn in the Aspens," "Sunset," "Tijeras Canyon," "San Pedro" and "A Mountain Home."

Pottery Accessions

Two noble tinajas have been added to The Pottery Fund by gift. One is an old Tesuque tinajon presented by Mrs. Mabel Lujan and the other is a San Ildefonso jar given by Mrs. Thomas E. Curtin who also presented a fine example of Apache workmanship.

Painters and Poets of Santa Fe

Around Santa Fe there are at least a score of American painters of importance and a varying number of writers.... Mrs. Austin makes it her headquarters and Alice Corbin Henderson lives there all the time, and Witter Bynner off and on ... John Curtis Underwood dropped into our office the other day and persuaded us to pick up our typewriter and go.... Mr. Underwood writes and publishes poetry down there.... Furthermore not being envious of other singers, he is offering—that was what he came in to tell us—the largest amount in poetry prizes that we have been privileged to announce thus far.... For "the best fifty lines of unpublished free verse, one

poem or more, by an American," he will give a first prize of \$499, a second prize of \$299.... and a third prize of \$202..... The contest closes September 15.... Manuscripts, whether accepted or rejected, will not be returned.... Mr. Underwood is the sole arbiter..... For a thousand dollars, he's certainly got the right to be.... That \$2 extra on the third prize isn't it quaint and consoling! One could hurry right out and spend that and still have the beautiful sum of \$200 intact.—New York Herald Tribune.

Exhibit by Arthur J. Hammond

Arthur J. Hammond, a New England artist, who has been spending the past few months on the Pacific Coast and in the lower Pecos Valley, lingered in Santa Fe and Taos on his way home to the New England Coast and favored the Museum with an exhibit of landscapes, portraits and marines, all of them pleasing and of great beauty. Mr. Hammond is not a modernist in the sense that modernism denotes departure from the academic or the classic and his appeal, therefore, lies to the great public whose admiration his pictures command. The Museum owes the exhibit to the friendship and zeal of Mrs. Judson Osborn of Roswell, art chairman for New Mexico.

time of conflict between the Indians and the white soldiers.

Tsianina and Oskenton will be heard in the Sunset Trail in the roles of Wildflower and Gray Wolf. Mr. J. Allen Grubb of Denver will appear for the first time in Santa Fe in the role of Red Feather.

Ticket holders for the Auditorium on this evening will go to the Theater next evening and vice versa.

FRIDAY, AUGUST 7th

9:00 A. M. The Indian Fair (Armory and Palace Placita) Program of Indian Ceremonies, Songs and Games.

3:00 P. M. Historic Pageant: "New Mexico Across the Centuries."

2 THE SIXTEENTH CENTURY (In the Plaza)

THE COMING OF THE SPANIARDS: EXPLORATION AND CONQUEST

A succession of historic scenes from the early sixteenth century history of the southwest, depicting the first contact of the Indian and white race, interspersed with the seasonal ceremonies of the pueblos.

1. THE COMING OF MONTEZUMA (Troyer) Sung by Oskenton

The Montezuma Legend, travelling north from Aztec Mexico, came to be regarded by the Pueblos and Pacific Coast tribes as one of their most sacred

traditions. By some he was regarded as a Messiah who would come to deliver them and be their leader to the Spirit World. By others he was believed to have once lived among them, giving them their unwritten laws, moral guidance, and military leadership. In the song, the Sun Priest summons the people to watch the clouds rising from the sun, and to await with joy and acclamation the appearance of Montezuma. It was natural that this tradition should blaze up with every rumor of the appearance of white men.

2. THE HISTORIC EPISODES

Lines prepared and performances directed by
F. S. Curtis, Jr.

(a) The Wanderings of Cabeza de Vaca

The story of the shipwreck of Narvaez off the coast of Florida, the survival of Alvar Nunez Cabeza de Vaca and his three companions, their seven years' wanderings across Texas and New Mexico and their final return to civilization in Old Mexico, constitute the opening chapter (1535-6) of the recorded history of the southwest.

(b) The Pilgrimage of Fray Marcos de Niza, Fore-runner of Coronado and of the Franciscan missionaries.

The journey of Fray Marcos and his companion, the Moor Estevan (who had been a companion of Cabeza de Vaca), northward from Old Mexico, resulted in the first sight by Europeans of the fabled "Seven Cities of Cibola" (1538), afterward identified as the terraced pueblos of Zuni.

(c) The March of Coronado, the Conqueror

Francisco Coronado, with his army of Spanish adventurers, effected the real conquest of New Mexico, (1540-42). The lure of the fabled "Gran Quivira" brought them to the Indian settlements of the Rio Grande Valley, to old Pecos, and carried them over the first exploration of the great plains of the middle west. As a journey of exploration through unknown regions, Coronado's march has few parallels in all history. The episode presented deals with the mutiny of Coronado's men after the injury of the leader.

3. FALL AND WINTER CEREMONIES

A cycle of the ceremonies pertaining to the second half of the year, those having to do with the harvest, the preparation for the winter, and the hunting dances. Among the most characteristic of these are the Acequia, Bow and Arrow, Snowbird, and Buffalo Dances. The names of the ceremonies and tribes presenting them will be announced in the daily program.

4. BY THE WEeping WATERS (Lieurance)

Sung by Tsianina

The women of the Omaha tribe for many years went to the banks of the river where a fierce battle had been fought and many of their braves drowned, and sang this song of mourning, planting wild roses on the river banks. The ceremonial was one of the most beautiful of all memorial customs of the Indians of the great plains.

8:00 P. M. OLD TIMES IN NEW MEXICO

This section of the program is designed to present the romantic pastoral and hacienda life of the first Spanish settlers in the Southwest—those who now constitute the Spanish-American element in our population

1. TONITA OF THE HOLY FAITH (Onate Theater)

A pastoral drama of early life in New Mexico, written by Maude McFie Bloom, directed by Earl W. Scott. The scene is laid in the home of an humble sheep herder in the Rio Grande Valley.

2. FIESTA DAYS IN NEW MEXICO (Onate Theater)

Songs and dances of Spain and Mexico: The Fountain Quartette and Santa Fe Trovadores.

3. THE SUNSET TRAIL (Museum Auditorium)

The Cantata and Indian dances of the previous evening will be repeated.

Ticket holders for the performance at the Auditorium last evening will attend the performance at the Theater this evening, and vice versa.

SATURDAY, AUGUST 8th

9:00 A. M. Indian Fair (Armory and Palace Placita) Program of Indian Ceremonies, Songs and Games.

3:00 P. M. Historic Pageant: "New Mexico Across the Centuries."

III THE SEVENTEENTH CENTURY (In the Plaza)

COLONIZATION, REBELLION AND RECON- QUEST

Outstanding events leading to the overthrow of the Indians and the permanent Spanish Colonization of the southwest, with Indian ceremonies of War and Peace characteristic of the disturbances of this century of turmoil.

1. INDIAN FIRE MAKING SONG (Troyer) Sung by Oskentonon

The production of fire by whirling a fire stick between the palms of the hands was practiced by all American Indians, and especially employed in religious rites. It survives in spite of all modern inventions because of its sacred character, the striking of the New Fire being symbolic of the coming of new life. This song is from the Mojave Tribe.

2. THE HISTORIC EPISODES

Lines of A prepared and performance directed by Lansing B. Bloom; B by F. S. Curtis, Jr.; C, lines from original documents, performance directed by Col. Norman King.

A. The Founding of Santa Fe and the building of the Palace.

The permanent settlement of New Mexico was due to Juan de Onate of Zacatecas, effect-

ed at his own expense. His capital, established at San Gabriel, now Chamita (1598), was at the confluence of the Chama and Rio Grande. It was transferred to Santa Fe in 1609, and the Palace built on its present location under the Governorship of Don Pedro de Peralta.

At the close of this scene "The Chant of the Five Hills," lyric by Charles D. Roos, music by Homer Grunn, will be sung by Tsianina—the premier rendition of one of the most beautiful of Indian songs, the theme of which is the Omaha ceremony of the introduction of the new born child to the cosmos. Also selections from the group of Pueblo songs collected by Mrs. DeHuff and arranged by Mr. Grunn. On this occasion the famous composer in person accompanies Tsianina on the piano.

B. The Pueblo Rebellion (1680); Siege of Santa Fe, and Retreat of Governor Otermin.

The outbreak of the Pueblos under the leadership of the Indian Chief Po-Pe, resulted in the driving out of the Spaniards from the entire Province of New Mexico, and its abandonment to the Indians for twelve years. During this time an Indian Governor resided in the ancient Palace, and terraced pueblos were built around the plaza.

C. The Reconquest by De Vargas, and Permanent Pacification.

The army under General De Vargas re-entered Santa Fe (1692) and, after some months of negotiation, permanently re-oc-

cupied the capital in 1693. From this event dates the permanent possession of the southwest by the white race. De Vargas therefore takes rank as the foremost military hero of New Mexico.

3. WAR AND PEACE CEREMONIES

A series of the remarkable ceremonies of the Indians having to do mainly with the preservation of peace among the people, likewise celebrating victory in war. Among the most striking were the War Dance of the Women, Comanche and Sioux War Dances, the Braiding of the Peace Belt, and the Tanoan Peace Ceremony. The names of the dances and tribes presenting them will be announced in the daily program.

4. BY THE WATERS OF MINNETONKA (Lieur- ance) Sung by Tsianina

Of all the Indian love songs, By the Waters of Minnetonka is the classic. Sung as a duet by the two foremost singers of their race under the trees of the ancient plaza, it constitutes a closing feature of the Indian participation in the Santa Fe Fiesta that can never be forgotten.

EL PASATIEMPO (In the Plaza)

8:00 P. M. The entire final evening of the Fiesta is given over to the Grand Spanish Carnival in the Plaza. The program will be given by the Conquistadores Band, the Spanish Trovadores and Chorus,

and Santa Fe Artists. On this night the entire Fiesta personnel, the whole population of Santa Fe, and all Fiesta visitors join in the closing carnival of Fiesta Week.

The program of Carnival evening can not be definitely outlined. The following will be special features:

1. Concert by Conquistadores Band.
 2. Spanish Songs and Dances: Fountain Quartette, and Santa Fe Trovadores.
 3. Community Singing.
 4. Dancing in Plaza and Adjacent Streets.
- 12:00 midnight: Fiesta Closes.

PRINCESS TSIANINA

Famous American Indian Prima Donna

Tsi-a-ni-na ("Wild Flower") is a Cherokee-Creek Indian maiden born in Oklahoma who has taken her place among the immortals. Every year she gives her best to the Santa Fe Fiesta. Moreover, she has been with all due ceremony made a citizen and adopted daughter of La Villa Real de Santa Fe. She appears always in the artistic costume of her race, wearing a gown of beaded leather, mocassins and a beaded band around her head. She is educated and cultured to the highest degree. Ten years musical training under the best masters has made her one of the foremost artists America has produced, and the greatest singer the Indian race has ever given the world. Melba said of Tsianina, "She puts more soul feeling into her songs than any other singer,"

and Schumann-Heink said, "She is indeed wonderful, both personally and in her songs."

Tsianina has sung with great success in hundreds of American cities, including every state, and most of the larger cities in Europe. She has been praised by the leading critics of America and Europe, and while abroad she was showered with high honors. In America she has appeared as soloist for most of the largest musical festivals, leading clubs, and symphony orchestras, including the New York Symphony, Walter Damrosch, Conductor; Minneapolis Symphony, Emil Oberhofer, Conductor; Russian Symphony, Modest Altschuller, Conductor; and numerous others.

The American opera "Shanewis" (The Robin Woman), by Charles Wakefield Cadman, was written for Tsianina and is in part a story of her life. Her glorious voice, radiant personality, and wonderful interpretation of Indian songs and operas, is never forgotten by those who hear her. She will be heard in Santa Fe this year in a new role, that of Wild Flower in "The Sunset Trail," a part written especially for her by Mr. Cadman. She will also sing this year the group of Pueblo songs collected by Mrs. DeHuff, with Mr. Grunn the composer as pianist.

OSKENONTON

The Mohawk Singer

In Oskenton, the Mohawk singer, another star

of the first magnitude has arisen from the Indian race. His interpretation of Indian character through his songs, have made of him another worthy interpreter of the Indian race to the world. In him is seen the Indian at his best in poetry, song and story.

Oskenton's early life was spent on the reservation among his people. He was an expert with the canoe; he learned the habits of the wild creatures of the forest; he acquired the art of catching the inhabitants of the pools, lakes, and rivers; he learned the signs of the weather, and could read the mystery of the forest in the aboriginal home of his ancestors. He became a master of the lore of the woodsman, as only the Indian can. And all this precious heritage from the past of his race, he has wisely kept, since coming out into the modern world.

It is said of Oskenton that his singing of the Mohawks' "Appeal to the Great Spirit" in the depths of his native forest, overheard by a party of men from New York, and who were astounded at the quality of his voice, led to his coming to New York for musical training. At any rate, he was not long in taking a place in the musical world, and with characteristic Indian perseverance he forged ahead, perfecting himself in his art, retaining at the same time all his Indian character. As a result, he has become known for his recitals and concerts in the eastern centers of music, and is just returning from a second great success in London, where he has been received

with an enthusiasm that the English people have accorded to few singers of any race.

Oskenonton appeared for the first time in the west at the Santa Fe Fiesta of 1924, and was immediately accorded a place with Tsianina in the permanent affections of the southwest. He will appear this year in his own native songs, as well as in the compositions of Troyer, Cadman, Grunn, and Lieurance, and will sing the role of Gray Wolf in the Cantata, "The Sunset Trail."

THE FIESTA CHORUS

This body of singers, made up from the principal church choirs of the city, has under the chairmanship of Mrs. C. E. Doll, been organized into a permanent Fiesta organization for the purpose of presenting the best Indian and Spanish music at the annual Fiesta, and also continuing as a permanent organization throughout the year under the auspices of the School of Research and Fiesta. The chorus this year puts on Charles Wakefield Cadman's operatic cantata, "The Sunset Trail." The chorus will aim to give one performance quarterly during the year.

The Director of the chorus is Mr. A. W. Beckner, the accompanist, Mrs. Mary R. Van Stone, and violinist, Mrs. Emily Schurzel. The enrollment of the chorus at present is as follows:

Sopranos:	Mrs. Lansing Bloom
Miss Gladys Andrews	Miss Irene Haggerty
Mrs. A. E. Barnes	Mrs. C. O. Harrison

Mrs. Mina Hyslop	Mrs. Reed Holloman
Miss Anna Kaune	Mrs. Mary Hutchings
Mrs. Lewis	Mrs. Nellie Miller
Mrs. L'Amoureux	Miss Laura Starkey
Miss Margaret Miller	Miss Mary Moore
Mrs. Petheridge	Mrs. Nora Summers
Mrs. C. W. Simmons	Miss Marian Winnek
Mrs. R. P. Sweeney	Tenors:
Mrs. R. C. Ten Eyck	A. W. Beckner
Miss Carolyn Ten Eyck	C. L. Bowlds
Mrs. R. L. Thornton	H. B. Gerhart
Mrs. W. S. Trowbridge	Dr. F. E. Mera
Miss Mary Von Nyvenheim	Dr. Harry Mera
Miss Ida Von Nyvenheim	Norman McGee
Mrs. I. B. Westlake	Frank Parker
Miss Marian Lehman	Barney Petchesky
Miss Claribel Muralter	Alfred C. Wiley
Miss Adeline Muralter	J. Herbert Russell
Miss Frances Hinojos	Julius Muralter
Altos:	Basses:
Mrs. R. F. Asplund	Lansing Bloom
Mrs. F. H. Allis	Dr. Robert O. Brown
Miss Frances Andrews	R. L. Ormsbee
Miss Mary Louise Beckner	R. A. Smith
Miss Jean Cantelou	Orrin W. Smith
Miss Pearl Cosner	E. N. Stever
Mrs. C. W. Devendorf	Walter S. Trowbridge

Soloists:

Tsianina, Oskentont, Mr. Grubb.



J. ALLEN GRUBB
Tenor



OSKENONTON
The Mohawk Singer

El Palacio

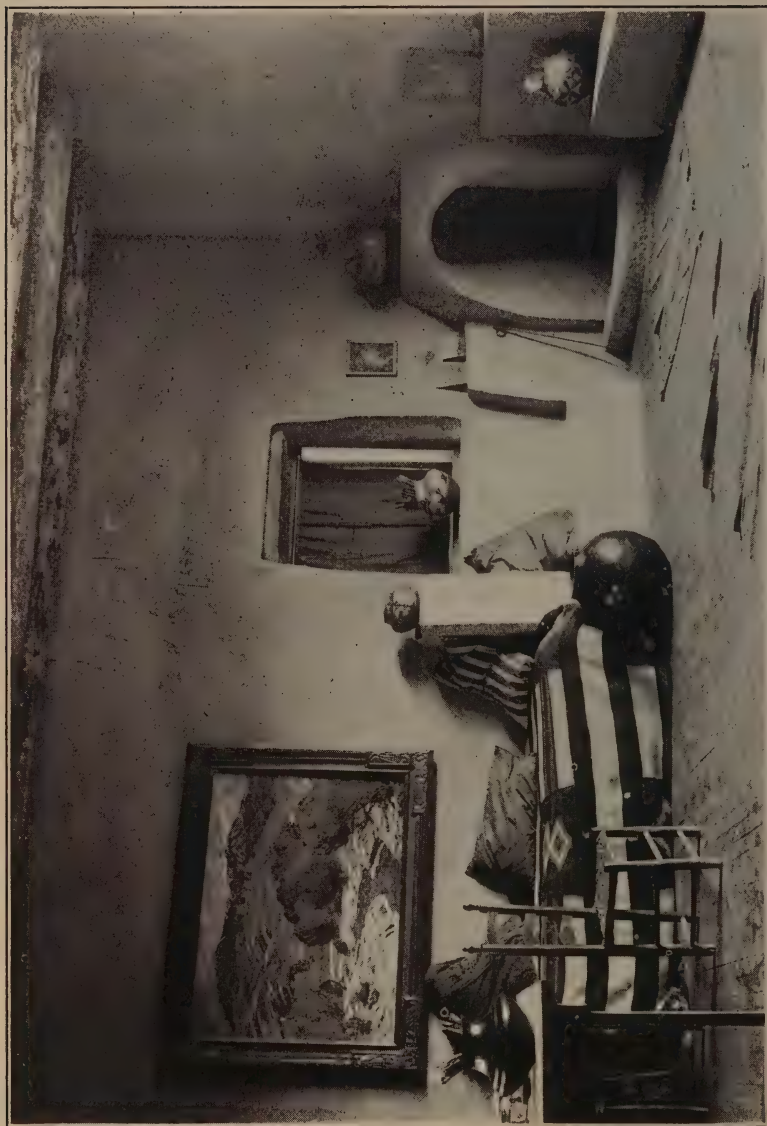
VOL. XIX.

AUGUST 15, 1925.

No. 4.



THE NEW STUDIO HOME OF SHELDON PARSONS
AT SANTA FE



IN THE NEW STUDIO HOME OF SHELDON PARSONS

THE CHAPPELL SCHOOL OF ART

LONG recognized as the most important art center of the Southwest, Santa Fe has been, until the present summer, without an Art School, though for years there has been an insistent demand for art instruction from the growing colony of summer visitors attracted by the climate and the picturesque life of the city and its environs.

Santa Fe numbers over a score of artists, many of them of great prominence, among her permanent residents. But despite their growing numbers none could be induced to give even a part of their time to regular class work. So it fell to an outsider, Mr. H. A. W. Mañard, Director of the Chappell School of Art of Denver, to fill the breach by establishing here one of the three summer schools conducted by that institution. Opening June 15th, the Chappell School has made its headquarters in the Chapel School at 415 lower San Francisco Street, a remodeled church building which has housed many prominent artists in the past and which provides ample space for its growing classes.

Here, in the first month of a three months summer course, the Summer has welcomed pupils from five different states, who are receiving instruction in painting under the able direction of Mr. B. J. O. Nordfeldt prominent member of San-

ta Fe's Art Colony, who in the unavoidable absence of Mr. John Thompson of Denver, has consented to head the School's teaching staff for the present. The class has received instruction both in painting from life models in the studio, and in outside sketching. Excellent models, drawn not only from Santa Fe's native population, but also from the neighboring Indian pueblos, are available for the study of portrait painting. The most picturesque section of old Santa Fe lies within easy walking distance of the studio, and the students have already shown their reaction to this novel expression of native architecture in its setting of mountains, mesas, and valley. In addition to the course in painting, the School also offers as a special feature a class in Southwestern Indian Art, conducted by Kenneth M. Chapman of the staff of the School of American Research, meeting at the Art Museum where students have access to the library and the unique collections of the State Museum and Historical Society.

In all the class work of the Chappell School the personal views of the instructors are minimized. The sound underlying principles of art are unfolded, and students are taught to look for the elemental facts of form, light and shade and color, and to appreciate the historical development of the native arts of the Southwest. But in its course of ten lectures by local artists the School provides an open forum for the discussion of all phases of art, from

that of the prehistoric cliff dwellers and the primitive Spanish-American, down to the latest tendencies and problems of modern art. Given either at the studio or at the Art Museum, according to the nature of the subjects, these lectures have been attended by many besides students, who appreciate the cultural value of so wide a range of subjects.

The list of lecturers includes Frank G. Applegate, Joseph G. Bakos, Kenneth M. Chapman, Andrew Dasburg, Wladyslaw E. Mruk and B. J. O. Nordfeldt, of Santa Fe, and Ernest L. Blumenschein of Taos. Other artists of note are to be engaged as the demand for this service increases.

By making this course of instruction and lectures available to students, visitors and residents of Santa Fe, the Chappell School of Art is rendering a distinct service to the community. Its future growth seems assured, and the School confidently looks for a steadily increasing enrollment of students who have long sought the unique combination of the natural and cultural advantages of Santa Fe.

BELLS

HERE there are bells
That let fall in this high old brown town
From the high brown stone belfry where St. Francis' church looks down
His sunlit and his starlit street
Here there are bells that beat

Through the golden mountain day and the silver
shadowed night
With a rhythm like the marching feet of the shin-
ing armies of light.
And each least trampling metal footfall calls; and
tells.

Here the bells call
People to mass, and people to marriage and gray
dusty burials,
To the clean new beginnings and the dim endings
of things;
Where the mountains make a church top a thou-
sand miles long,
Seven thousand feet higher than His sea whose
waves and ranges, swinging, sing the same song
High between sea and sky, with the winds, they
call and they cry
Glory! Glory! in the highest to our Lord that is
the most high
Who makes these singing tongues in His metal
skulls to call and test all.

There is a bell in your head
In a colored shell of flesh and bone
And it beats very softly late at night where you
live alone,
And only the least of God's winds can come and
whisper when you listen to his night.
Sounding there as low and clear as white water
and starlight.

And I have listened and heard it, and I have loved
the low sound

The cool, clear call through the shadows that the
day's noises never drowned,

And I shall love and long to hear it, dear, when I
am dead.

There is a bell in your body too

Barely sounding yet, that must

Stir through dim cells where the clogging dust
Starts to settle, till the swelling rythm of growing
things

Glooms, and grows till your body glows and sings
In great birth giving like casting of golden toned
bells.

There is a bell in each drop of your blood as it
surges and swells,

Through the days and the nights that grow more
dear to me and to you.

There is a bell in your heart, still hidden dear,

And I will find it and cling to the red bell rope there,
Holding it harder and softer than I could ever
touch your hand or your hair

Body and soul, to cling and swing and sing through
you,

Till my own heart makes true music till this thing
that I do,

These lines that I write shall live.

In hearts like yours that will give; and give; and
give;

What I hold; hard; here.

Santa Fe, 7-27-26 JOHN CURTIS UNDERWOOD.

EL PALACIO

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MUSEUM EVENTS

Historical Society Meeting

That Juan Juarez sailed up the Mississippi in 1550 and fought with the Natchez Indians long before LaSalle saw the "Father of Waters" was one of the statements read from a recently published book of original sources brought to the meeting of the New Mexico Historical Society in the Palace of the Governors on Tuesday evening, July 13. The book was given to Dr. Sylvanus G. Morley by a friend on his recent visit to Mexico City and makes other almost as startling assertions among which is the report of Coronado's expedition, that Castaneda and Villagras to the contrary notwithstanding, Coronado never was able to capture Pe-

cos but had to give it up as a futile undertaking after besieging the pueblo for eighty days. The book describes interestingly the customs of the Pueblos in Coronado's day and throws light on the culture that was found by the first Spaniards. F. S. Curtis, Jr., elaborated on Dr. Morley's statements at some length after Dr. Morley had told of archives in Mexico City which yield unpublished information regarding the early colonial history of New Mexico. He has information of an archive which gives the reasons for removing the capital from San Juan de Caballeros to Santa Fe and hopes to get track of the report on the founding of Santa Fe. One expediente of which, Dr. Morley has presented a photostat copy to the Society, appears to be an original draft of the contract between Oñate and the Viceroy of Mexico for the colonization of New Mexico. The Society appointed Dr. Morley and Lansing Bloom a committee to make arrangements to secure a detailed description of these archives and photostat copies of such archives as may prove of special interest.

Dr. Morley, later in the evening, gave an intensely interesting account of recent excavations by the Carnegie Institution at Chichen Itza in Yucatan, of which he has charge. In the Court of the Thousand Columns, the Palace of the Warriors was studied and cleaned out, revealing interesting and strikingly beautiful mural decorations, sculptures, evidences of the renaissance of Maya

culture under Toltec domination. Dr. Morley had just received a telegram from Washington, D. C., bringing the scientific verification that the astronomical tower with its caracol, another structure examined by him, determined for the Mayas the exact time for the winter and the summer solstice.

In many ways, it was the most interesting meeting of the Society held for a long time and a program of activities was outlined that presages much achievement for the near future. Miss Mary Austin told of arrangements for the publication of the complete text of New Mexico folk plays including Los Comanches and others and was named chairman of a committee to secure the text of these plays from local sources so as to make the book as complete as possible. She introduced Miss Brundage, in charge of the Neighborhood Play House on the East Side in New York City, who is in Santa Fe spending some time gathering material for presentation in the Play House and who will be joined by Miss Lewisohn who has made the Play House and other philanthropies possible.

Dr. Joseph Bradfield Thoburn, author, archaeologist and president of the Oklahoma Historical Society, who is spending some time in Santa Fe and vicinity, extended greetings of his Society and told of the finding of traces of Coronado's expedition in Oklahoma. Bits of Spanish armor from which Indians had chipped metal for arrow points, heads of Spanish lances and pieces of Spanish

swords were among the relics of Spanish invasion. To the assertion that Oklahoma is too young to have a history, he replied that Oklahoma has the most complex history of any state in the Union, because of the gathering there of so many Indian tribes. The history of the Cherokees, for instance, he said, was as fascinating and thrilling as the history of most of the states, New Mexico alone having the right to claim greater antiquity and greater historical and archaeological interest.

A portrait of the Duke of Albuquerque by Gerald Cassidy, the fourth of a series of New Mexico historical characters by this painter, was unveiled. It is a fine piece of art and characterization and was much admired. The other three portraits are those of Villagras, Duke d'Anza and Kit Carson.

Greetings were ordered sent to Colonel Ralph E. Twitchell, to whose inspiration the present activities and prosperity of the Historical Society are largely due since the death of the late Governor L. Bradford Prince. Secretary and Treasurer Lansing Bloom in his financial report and his report of gifts, acquisitions and activities of the Society emphasized the fact that New Mexico has now a Historical Society whose well arranged collections, whose research work and whose publications lead those of every other state of the Union. Steps were taken to resume the publication of "Old Santa Fe," the historical quarterly founded by Colonel Twitchell. F. S. Curtis, Jr., offered to

contribute his translation of Villagras for publication, and Secretary Bloom told of two other manuscripts of extraordinary interest that are ready for publication in the Quarterly and which will reveal much of the earliest colonial history of New Mexico. An invitation by Miss Blanche Grant to attend the Centennial Celebration of the "Covered Wagon" at Taos on September 29, was presented.

Arrangements were made for the bringing to New Mexico and distribution to New Mexico towns and settlements of relics of the Great War which the government has offered to turn over and for the transportation of which the last legislature appropriated \$1500. While this is not sufficient to cover the cost, yet, by each community desiring to have such memorials paying part of the expense no place need to be without some interesting memorial of the late international conflict. Secretary Bloom and Vice President Paul A. F. Walter, who presided over the meeting, were ordered to confer with Governor Hannett to make the final disposition of these cannon and other memorials of the war.

Miss Grant's second publication on Taos entitled "Taos Today," was presented and discussed. Her invitation to attend the Centennial Celebration of the "Covered Wagon" to be held at Taos on September 29, was accepted.

The preceding tells merely of some of the high lights of the meeting, which was attended by quite

a number of visiting celebrities as well as local members. There was an exchange of items of interest, pleasant discussion, the election of quite a number of new members and a social time after the transaction of business.

MUSEUMS AND GALLERIES

National Museum's Annual Report

The 1924 report of the United States National Museum covers more than 200 pages reviewing the activities of each department. The total number of specimens received by the Museum during the year was 362,942 in 1736 separate accessions. An unusual number of explorations and expeditions, undertaken by other governmental agencies and by private institutions and individuals benefited the Museum thus making the appropriation of \$532,396 by Congress for the fiscal year reach much farther than it would have otherwise. An unusual meteoric iron from San Juan county, New Mexico, formed the most interesting accession to the meteoric collection. In American archaeology an especially valuable collection of ancient decorated earthenware bowls from the Mimbres valley in New Mexico, transferred from the Bureau of American Ethnology, and a loan by Victor J. Evans of excellent ancient Casas Grandes pottery should be mentioned. Prehistoric antiquities from ancient sites in France, Belgium and Germany collected

by Dr. Ales Hrdlicka enriched the Old World archaeological series. As an extension of the activities of the Museum a collection of Pueblo Indian pottery, village groups, and groups showing native industries were sent to the H. J. Heinz Co., for exhibition at the Heinz Pier, Atlantic City, N. J., where it attracted the attention of many thousands of visitors. Among radio talks broadcast by the Museum was one by Miss Frances Densmore on "Assiniboine Indian music songs of the Strong Heart Society," the grass dance and war dance songs accompanied by a native drum, being rendered by "Spotted Eagle" and "Black Owl." The total number of visitors during the year reached almost a million, the Natural History building leading with more than 540,000 visitors, while next stood the Arts and Industries building with almost 300,000, while the Smithsonian with its ethnological, archaeological and other collections had more than 100,000 visitors and the air craft building not far from 200,000 visitors. The publications of the year comprised 52 volumes, including "A Tertiary Crinoid from the West Indies" by Dr. Frank Springer. The editorial office of the Museum besides supervising the printing of the Museum publications has also charge of all miscellaneous printing and binding. The making of descriptive labels for the various halls, cases, groups and individual specimens, is no small part of the work. Over 250,000 labels representing nearly 1100 forms were

printed during the year. In the detailed report of the Department, mention is made of the transfer to the Museum of a large Navajo blanket having a design of the Yeibichi dance, the blanket being the gift of the Navajo Chief Chee Dodge. Francis La Flesche, Omaha, presented a copy in catlinite of a sacred pipe of his tribe, the design being the hoof of a buffalo. Other contributions by La Flesche were a cake of persimmon bread from the Osage and prepared root of the water chinquapin, Miss Frances Densmore presenting a piece of dried seal meat from the Makah Indians of Washington. Another notable gift was a collection consisting of beaded and feathered articles of costume, weapons, dolls, cradles and other articles formerly used by the western Indians. The National Geographic Society presented a valuable series of 26 objects from basket maker and cliff dwellers habitations in southeastern Utah. At the instance of Dr. Frank Springer, Dr. R. S. Bassler paid a visit to southern Kentucky and undertook preliminary quarrying operations with a view of securing a series of crinoids for which the locality is noted. Says the report: "Although suffering much inconvenience from illness Dr. Frank Springer has completed a paper on unusual forms of fossil crinoids and several smaller articles, in addition to continuing his monograph on the Silurian crinoids of the Ohio valley."

A NAVAJO SONG

SO, ho, a white cloud floats,
Ai, ho, a gray cloud floats—
Over the cañon,
On to the desert.
Ever on through the summer sky,
Like soft clouds, winged,
Go my dreams,
Golden dreams.

MARY AILEEN NUSBAUM,
Mesa Verde National Park, Colo.
July, 1925.

IT IS WRITTEN

July International Studio.

“Reynolds, Gainsborough and Raeburn” are the theme of the opening essay in the July “International Studio.” Two color plates of the portraits of the Duchess of Devonshire, reproduced from paintings by Gainsborough and Reynolds, and half-tone reproductions of photographs of portraits by Raeburn give tone to Helen Comstock’s critique. “An Artist of the People” is a sketch of Henri-Julien Rousseau by Louise Gebhard Gann. “The Architects’ Exhibition” held in the Grand Central Palace, New York, is reviewed. Most striking are the pictures illustrating the review. Other con-

tributions are: "English Domestic Silver" by Jo Pennington; "Inca and Aztec Gold" by Ivan Peterman, being a description of the Farabee collection of the Pennsylvania University Museum and said to be "the greatest discovery of treasure in that country since the days of Pizarro; "The Magic of Color" by Stewart Culin of the Brooklyn Museum, another article of anthropological interest; "Albert Pinkham Ryder" by F. Newlin Price; "The Theory of Seuart" by Guy Eglington; "An Old Church and Glebe" by J. H. Cummings, being the story of St. Paul's, Wickford; "Tapestries Made in America" being the story of the reproduction in Centennial Park, Nashville, Tennessee of that classic building in form, size and artistic embellishments, the material used being a mixture of cement, gravel and sand.

ARCHITECTURE ABROAD

Roman Decadence.

The Associated Press early in June voiced the following lament through its unsurpassed avenue for publicity: "The Vandals who swept down upon Rome in the early centuries of the Christian era destroying wantonly the great monuments of the empire, and the gentry of the middle ages who continued the destruction by tearing down such magnificent structures as the Colosseum to obtain free stone, did less to destroy the beauty and personality of the city than modern architects and

builders are doing. This is the lament of hundreds of Italian and foreign artists and lovers of architectural beauty who complain that the curse of standardization has fallen upon modern Italian architecture. The charm of old Rome they say will have been sacrificed within a decade to the ill-conceived idea of making the city a weak imitation of some bustling unbeautiful middle western American town. Scores of ugly apartment houses, each like the next, with no architectural distinction, are rapidly being built in the new Prati and Ludovici quarters and in many other sections of the city, while most of the new public buildings are distinguished only by their ugliness. Italians do not object to the construction of houses with modern improvements but they maintain that some effort should be made in the external decorations to conform with the already existent beautiful examples of medieval and ancient architecture.

CONVENTIONS AND EXHIBITS

Denver Art Museum

Some 76 paintings are hung in the 31st Annual Art Exhibit of the Denver Art Museum. The largest number of canvases, five, is contributed by Joseph G. Bakos of the Santa Fe Art Colony. Gwendoline Meux, who painted in Santa Fe for several seasons, and Elizabeth Spalding, also well known locally, have canvases in the exhibit.



PATIO OF NEW STUDIO HOME OF SHELDON PARSONS



ENTRANCE TO NEW STUDIO HOME OF SHELDON PARSONS

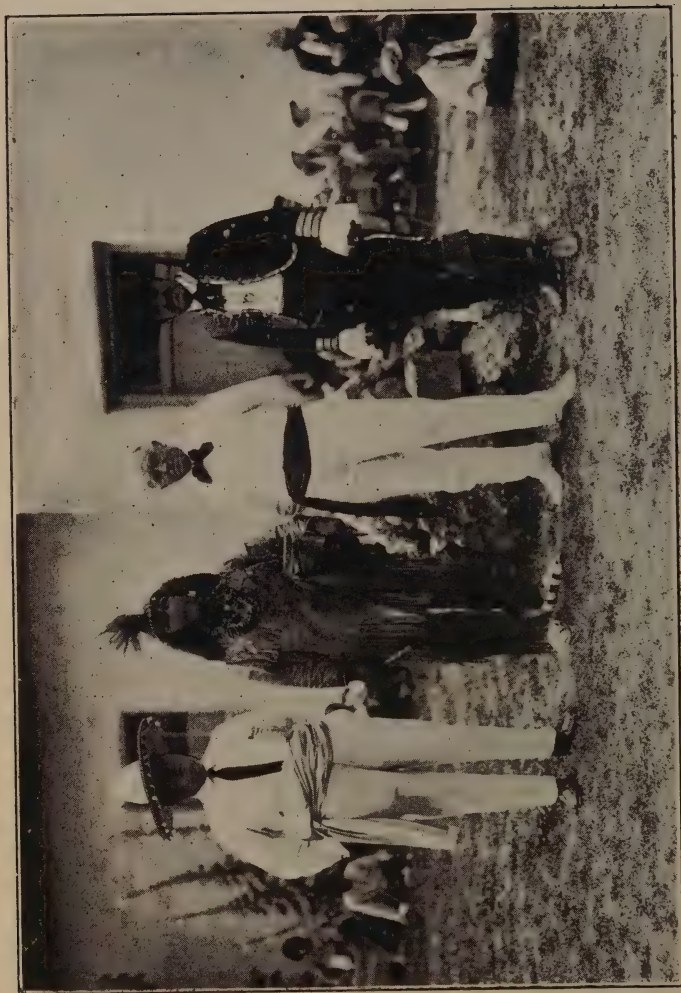
El Palacio

VOL. XIX. SEPTEMBER 1, 1925. No. 5.



COL. RALPH EMERSON TWITCHELL.

AT THE TIME OF THE
NATIONAL IRRIGATION CONGRESS
ALBUQUERQUE, 1908



Dr. Edgar L. Hewett, Director of the Fiesta (third from left); Hon. Nathan Jaffa,
Mayor of Santa Fe; Oskentont, Mohawk Soloist; Col. Jose
D. Sena, Director of the Spanish Troubadours

RALPH EMERSON TWITCHELL

THE School of American Research and the Museum of New Mexico mourn the passing of one of their founders and staunchest friends in the death of Colonel Ralph Emerson Twitchell on Wednesday, August 26, at sunrise. Death occurred at the Clara Barton Hospital in Los Angeles where he had been taken in the hope that the lower altitude and professional skill available in Southern California, would prolong his life and possibly bring recovery from the effects of severe illness and a difficult operation in Santa Fe and that he might be near his son Waldo, whose noteworthy achievements were a matter of justifiable pride to him. For a time it seemed, as if the vitality and strength of will which had been Colonel Twitchell's patrimony, would conquer, but it soon came apparent that the end was not far off and Mrs. Twitchell was summoned to Los Angeles to be at his bedside. Again he rallied and Mrs. Twitchell returned to Santa Fe to arrange affairs for taking up her residence in California. Again called, she arrived too late to be at her husband's side when he answered the last summons.

Colonel Twitchell, historian, author, editor, lawyer, publicist, statesman,—occupied a large place

in the history of the Southwest for the past four decades and contributed mightily to the development of that great region. He was never too busy to answer the call of its people for civic and patriotic undertakings. Had he devoted the time, energy and genius he gave to the welfare of the Commonwealth of New Mexico and the City of Santa Fe, to the upbuilding of his own fortunes, he would have died possessed of great wealth. As a member of the Board of Managers of the School of American Research, a Regent of the Museum of New Mexico and President of the New Mexico Historical Society he rendered service in the upbuilding of a great institution second only to his indefatigable labors in historical research and writing.

Colonel Twitchell would have been sixty-six years of age on November 29th. He was born at Ann Arbor, Michigan, the son of Daniel Sawin and Delia Scott Twitchell. His ancestry had been prominent in the making of the Republic and his most laborious and most painstaking work was preparation of a comprehensive genealogy of the Twitchell family, a truly monumental work still in manuscript but ready for publication. Colonel Twitchell matriculated in the University of Kansas, but received his LL. B. from the University of Michigan where he was held in high esteem by the faculty and governing board having been but recently invited to deliver a series of lectures.

Soon after the Atchison, Topeka and Santa Fe Railroad had built its lines as far as Santa Fe he came to New Mexico, locating at Las Vegas, where in the offices of Judge Henry Waldo he made himself felt as a powerful pleader and finished speaker. For three decades he had charge of important legal matters for the Santa Fe Railroad, first as assistant to Judge Waldo, chief counsel, and later as a special attorney; his election to the presidency of the New Mexico Bar Association in 1888 being a deserved tribute to his standing in the legal profession. His military title he received during service as judge advocate of the militia in Governor Sheldon's administration. He came to Santa Fe after a few years and actively engaged in politics as a Republican. He was attorney of the First Judicial District from 1889 to 1892; mayor of Santa Fe in 1893; delegate to many political conventions and always at the beck of his party as an orator during campaigns. He was chairman of the Republicans Central Committee in 1902 and 1903, and held various appointments on officials boards of the then territory and later of the state, the success of New Mexico's participation in the San Diego Exposition being mainly due to him.

While Colonel Twitchell's interest in historical research was always keen, his manifold public activities and his profession did not give him the

desired time to gather his material into shape for publication until 1909, when appeared his first notable historical work "Military Occupation of New Mexico 1846-1851." It was quickly followed by the work which assured him a permanent place in the niche of fame: "Leading Facts of New Mexican History," in two large illustrated volumes to which later were added three volumes bringing the history up to the most recent days and supplying biographical sketches as well as the story of New Mexico's industrial development. In 1914 appeared his third great work: "Spanish Archives of New Mexico." Just as his eyes closed in death, there was running on the presses of the New Mexican Publishing Corporation at Santa Fe, the last form of a history of Santa Fe, the City he loved so intensely. Shortly before death closed his eyes he had the satisfaction of holding in his hands an advance copy of this truly admirable work. Many papers, booklets flowed from his pen the past two decades. He was the founder of "Old Santa Fe" a historical quarterly, the publication of which was ordered resumed at the last meeting of the New Mexico Historical Society. He took great pride in his labor of love as editor of this historical magazine whose fame as the most interesting publication of that kind, brought him in touch with historical research workers and writers the world over.

Time and space will not permit at this writing

to print a worthy biography of Colonel Ralph E. Twitchell. This will appear in the first number of the revived historical magazine. A more extended tribute, also, is planned for a future number of El Palacio. His generosity in presenting to the Library of the Museum of New Mexico, as well as to the Historical Society of New Mexico so many of the items he deemed precious will keep him in grateful remembrance of the many to whom these books and manuscripts will prove of interest and an aid in their work.

It was a passion with him to have markers placed on the many historic spots which surround Santa Fe and he was indefatigable in pointing these out and in telling their story. It was due to him as president of the Chamber of Commerce of Santa Fe and manager for two years of its great Fiesta, that this annual pageant has assumed an importance which resulted in the purchase by the School of American Research of the Fiesta Park, a tract of 400 acres of wondrous beauty within the city limits of Santa Fe. It is quite fitting therefore, that the City Council of Santa Fe, in special session held on Thursday evening, July 27, granted permission for a memorial to Colonel Twitchell, within sight of the Cross of the Martyrs he had caused to be erected, and paid him special honor by adopting resolutions reciting some of his labors and achievements on behalf of La Villa de Real de Santa Fe de San Francisco de Assisi.

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THE 1925 FIESTA

PRONOUNCED success attended the further effort of Director Edgar L. Hewett of the School of American Research and the Museum of New Mexico to mould the annual Santa Fe Fiesta into a folk festival that would reflect and preserve the distinctive characteristics of Southwestern culture as it has been developed during the march of the centuries since the beginnings of man on this Continent. As director of the Fiesta, he suggested that an entire week be given to its observance, that the Corn Ceremony at Santo Domingo be made an integral part of the program, that the ecclesiastical as well as musical aspects of the program be given emphasis proportionate to that which had

been allotted in years previous to the Indian ceremonies, the historic pageantry and the Spanish carnival divisions of the program. The Fiesta Council for the 1925 celebration readily gave its unanimous approval. A change of the Fiesta dates to the beginning of August from the first week of September was necessitated. Any doubts as to equaling the attendance records set by the Fiestas of previous years were shattered for the number of people who came from afar as well as near by, surpassed expectations and taxed every facility commanded by Santa Fe and surroundings for the entertainment of visitors.

IN MEMORY OF THE MARTYRS

Impressive and reverent was the procession from the Cathedral of Saint Francis to the Cross of the Martyrs which was the prelude to Fiesta Week. It was at sundown on Sunday, August 2, that the dignitaries of the Roman Catholic Church and the devout worshippers emerged from the Cathedral and were joined by others, representative of various faiths—residents and visitors. The band of the Conquistadores led and was followed by acolytes and cross bearers. The clergy, Franciscans in their habit, a choir singing hymns and sodalities carrying banners, some three thousand or more men, women and children of various races and nationalities, marched by the Palace of the Governors, over the Bridge of the Hidalgos to the hill on which stands the Cross of the Martyrs

overlooking not only the tree-embowered ancient City of the Holy Faith but much of the Tewa world as far south as the Sandias and as far north as Baldy, while in the Jemez range looms the World Mountain of the West and in the Blood of Christ Range the World Mountain of the East, all in full view in their forest-clad grandeur. Immediately surrounding the Cross, lie the picturesque acres of Fiesta Park acquired by the School of American Research for the enjoyment of the people of the city and the site for future Fiestas.

Rev. Father Albert O'Brien of Allegheny, Pennsylvania, a Franciscan, with lofty eloquence, preached the sermon to the memory of the twenty-one Franciscan Martyrs who gave their blood for the propagation of the faith in the Southwest. Father O'Brien, who is professor of patrology, sociology and education at St. Bonaventure University, deeply stirred his audience, especially when he pleaded for tolerance of Indian culture saying: "God never meant that civilization should be the death knell of a people, but man often mistakes the artificialities of life for the essentials, sentiment for reality. He looks no deeper than the surface. He refuses to learn the lessons of the past. Not here do the bones of a betrayed people cry to heaven for vengeance against the unjust invader. The sighs of vanished tribes do not ring about our roof trees as they do in other parts of our country. The padre did not seek to make the Indian into a

caricature of a European, as so many occidental missionaries are now trying to do in China with such disastrous results. As Christ has come for all men and all nations, so the padre adopted the life of the pueblo and converted them by permitting himself to be conquered first by the pueblo." Upon the conclusion of the great discourse and the singing of hymns, bonfires blazed forth first, around the Cross, then along the road into the city, then further away on Fort Marcy and still farther on Sunmount—a wonderful, picturesque sight. As the people poured down the hillside the lights of Santa Fe suddenly leaped into being, sparkling like fire flies among trees and like strands of diamonds outlining the highways that lead in all directions. The Fiesta was inaugurated with a new splendor that it had not known before, and one, without which, it is hoped, it will never do again.

For the remainder of the evening the throngs surged in the Plaza where the band gave a characteristic Sunday evening concert such as sets Santa Fe apart as a place where folk-life is lived right in the heart of the civic and business activities. It was an assembly of many thousands, such as is seldom found in any other place, surpassed in picturesqueness and color only by the carnival of El Pasotiempo on the Saturday evening following.

IGLESIA AND CHUECO

Monday afternoon also saw the events enacted in the Fiesta Park, this time on the grounds set

apart for the Indian encampment and Indian Fair of the years to come. Under threatening skies, there was a revival of traditional Spanish games, such as "Iglesia" and "Chueco." It was a joy to observe the spirit with which the contending teams from the villages of Agua Fria and Cienega entered into the sport and the intense interest with which the observant crowd followed each phase of the games. In the evening, at the Museum, Dr. Edgar L. Hewett explained the symbolism and significance of the Santo Domingo Corn Dance.

SANTO DOMINGO GREEN CORN CEREMONY

It was to this annual event, always taking place on August 4, at Santo Domingo, forty miles south of Santa Fe, that not only automobiles but other vehicles of various descriptions made their way from every direction on Tuesday morning. Up from the south, down over La Bajada from the north, thro the defiles and passes that lead down to the middle Rio Grande valley, there traveled Apaches, Navajos, Pueblos, Palefaces of many breeds to gather in the great Plaza of Santo Domingo. The ceremonies of the day were a fitting introduction of majesty and power to the Indian cycle of the remainder of the week. Here in their natural setting the visitors from afar as well as the students from nearby places, experienced something of the magic of the fine culture that has developed in the course of a thousand years or more in Pueblo Land.

Said the Albuquerque Journal editorially the following morning:

"The Santo Domingo Corn Dance attracted an unusually large crowd yesterday, as an excursion to it was made a part of the program of the Santa Fe Fiesta. A hundred people outside the Southwest know about the Hopi snake dance to one who has heard of the ceremonial at Santo Domingo. Yet for interest and beauty the dance given yesterday is vastly superior. As a performance the snake dance is crude and uninteresting, consisting of a few movements several times repeated. It is the sensational element of the handling of the poisonous reptile that attracts the curious to come for thousands of miles. For those who would see the highest aesthetic development reached in the Indian religious ceremonies, the Corn Dance at Santo Domingo is one of the best examples. Art in dancing has here arrived at its highest perfection among the Pueblos. Other villages may put on ceremonies equally artistic, but none are superior."

BALL OF THE CONQUISTADORES

Wednesday was given to sightseeing tours to some of the more noted landmarks and points of historic and archaeological interest, of which the "Fifty Square Miles" of which Santa Fe is the center, has so many. In the evening, a costume ball at La Fonda proved to be what many said, was the most notable social event in their memory. It

was brilliant in lights, in color, in music, in gayety. The guests in the costumes of Spain and her colonies, in the array of Indian finery, included many men and women of note in literary, art, musical, scientific, business and political circles.

INDIAN FAIR

Thursday saw the opening of the Indian Fair and the beginning of the Pageant: "New Mexico Across the Centuries." The fine specimens of Indian handicraft and art sent to the Fair in friendly competition, were displayed in the National Guard Armory. The Fair was especially rich this year in the various forms of pottery and design, which have attained the highest standard since the renaissance brought about by the activities of the School of American Research and those responsible for the Indian Fair, such as Miss Rose Dougan, K. M. Chapman and many others. There was also a display of school work sent by pupils of the Indian Schools in the Southwest. That the interest of the public does not wane in the Fair is indicated by the fact that the paid admissions exceeded in number those of former years and practically every available exhibit had been disposed of before the week was ended. In fact, there was complaint that the greater part of the pottery had been sold the first forenoon although under the rules it remained on exhibit until the Fair closed. An innovation which proved enjoyable and popular was the placing of the Indian craftsmen in the patio of the Pal-

ace of the Governors, which was connected with the National Guard Armory as well as with the Indian Encampment, which this year had been arranged immediately adjoining the Museum buildings, so that it, too, was part of the Indian Fair. On the stage of the open air theater of the patio the Indians gave various ceremonies, while in the patio there were competitions in Indian archery and other sports. It was a segment of life in the Indian pueblos which included domesticity, games, religious ceremonies and handicrafts. The thousands thus brought into direct contact with the beauties of Indian life, culture and philosophy, could not but be deeply impressed.

INDIAN CEREMONIES AND DRAMA

The major Indian ceremonies, given in competition among the Indian pueblos of Tesuque, San Ildefonso, Santa Clara, San Juan, Taos, Jemez, some of them familiar but none the less a never-failing delight, and others new to most of the spectators, were staged on a spacious platform under the trees in the Plaza. One missed the richly appareled Cochiteños, who could not attend this year, and their weird, musical Matachinas, but in their place had come Taos with spirited dances, while Jemez stood shoulder to shoulder with the Tewas who have never missed a Fiesta. The first prize of \$50 was awarded to San Ildefonso, Jemez being a close second, receiving the second prize of \$40. San Juan was third, while the fourth prize was divided

among Santa Clara, Taos and Tesuque. San Ildefonso had staged the Basket, Eagle, Tablita and Sun ceremonies. The judges were Dr. Herbert J. Spinden of Harvard, Dr. Sylvanus G. Morley of Carnegie Institution, and Dr. Harry P. Mera of Santa Fe. In their opinion, "The Bow and Arrow" ceremony by Tesuque was the best single dance. Miss Elizabeth White of New York City, gave a special prize to Tesuque in recognition of the artistic performance. Other dances given special mention were the "Hunting War" ceremony by the Jemez; the "Hoop" ceremony by Taos; the "Sun" dance by San Ildefonso; the "Rabbit" dance by Santa Clara, and the "Old Buffalo" dance by San Juan. The Fiesta audience was seated in the shade of the fine trees of the Plaza, a new arrangement that solved for the time being the ever-recurring problem of adequate facilities for the Fiesta.

Foremost among the aims of the Fiesta under the management of the School of American Research, of course, is the preservation of the beauties of Indian culture and ceremonial and the revivifying of Indian arts and crafts. Says the Santa Fe Daily New Mexican editorially:

"The Pueblos have never had a more appropriate and effective setting for their Fiesta ceremonies than that afforded this year on the great open air stage under the shade trees of the Plaza. Where these dances were given centuries ago, for the benefit of reconquering Spaniards, they are given

again today—in the same plaza, in front of the same ancient edifice which once was the seat of government for a mighty realm.

“They are given as they were given then, these beautiful ceremonials of antiquity, handed down from generation to generation. When the Spaniards came, tiny brown tots like the two of San Ildefonso yesterday, danced with their fathers, toddling the steps in childhood which they later taught to their children and grandchildren.

“While the motley procession of history has gone by through the decades, through countless winters and summers, while Spaniards, Mexicans, drivers of the covered wagons, soldiers, settlers, have come and gone, steam trains supplanting schooners and automobiles superseding the railroads, these Indians have been dancing these same dances, deifying, worshipping, praising, invoking; communing with the forces of nature in their own mysterious language of movement and song. This is the unbroken link with the far past in this region, the continuous thread coming down through the ages in the Southwest.

“These dances should go on so long as there are Pueblos to dance them, nor should they be cut off or done away with, any more than the giant sequoias should be razed. As the New Mexican has said before, the Fiesta is preserving and fostering the best the Spanish and the Indian civilizations have to give to ours; and enabling the people of

America to see most advantageously in its natural environment the beauty that is the heritage for each. Nor should the inevitable and desirable progress of education and development need to sacrifice these things in any degree. The folk-lore of any nation, be it Hungary or Tesuque, is its most precious possession.

“The crape hangers tell us these Indian dances must vanish soon, and more active undertakers insist they must be done away with. Santa Fe and the Fiesta, whatever be the final event, may feel that they are doing a service to the world at least in prolonging their life, enabling thousands to see them and securing complete records of them for posterity.

“Just now, as a result of Fiesta rivalry, the Pueblo ceremonials are improving; as a result of substantial aid, the Indians are securing more buckskins and turquoise and trappings of this kind and that and thus presenting the dances with more and better of the old time equipment; the verve and spirit is increasing rather than declining, and these symbolic performances have certainly been given a new lease of life. The deep and absorbed interest of newcomers in the spectacles is most impressive. To watch a Fiesta crowd watching the dances is to feel that Santa Fe is doing something worth while.

“The other angle is equally important; that represented in the Indian Fair, which showed a nota-

(Continued on page 107.)



Some of the Spectators at Santa Fe Fiesta



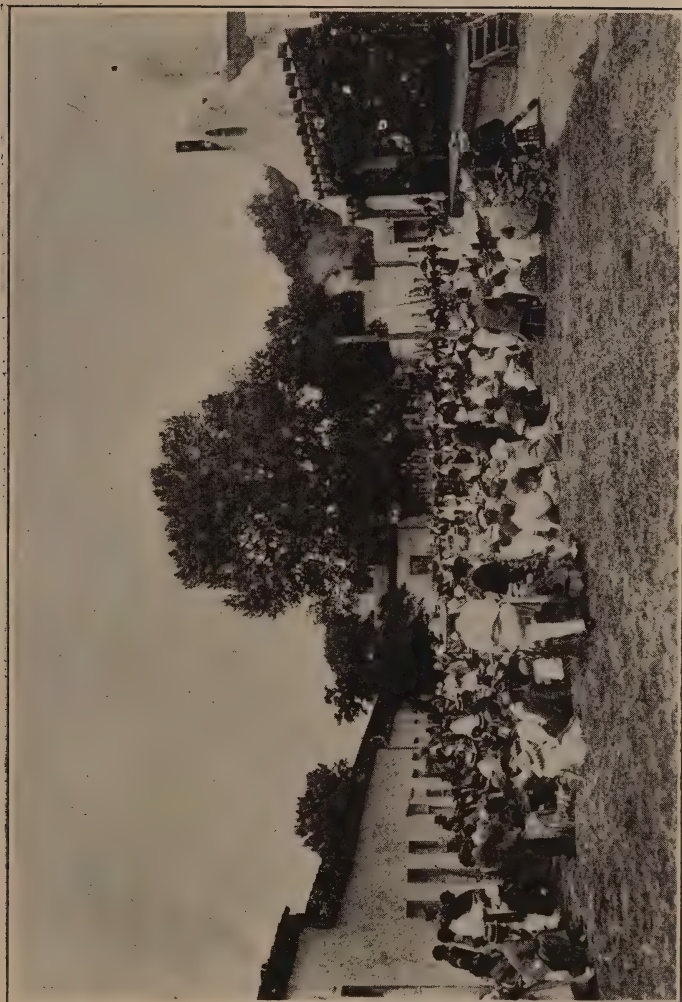
Winners of the Archery Contest at the Santa Fe Fiesta



Group of the Fiesta Troubadores at Santa Fe Fiesta



Erecting the Cross, De Vargas Pageant, Santa Fe Fiesta



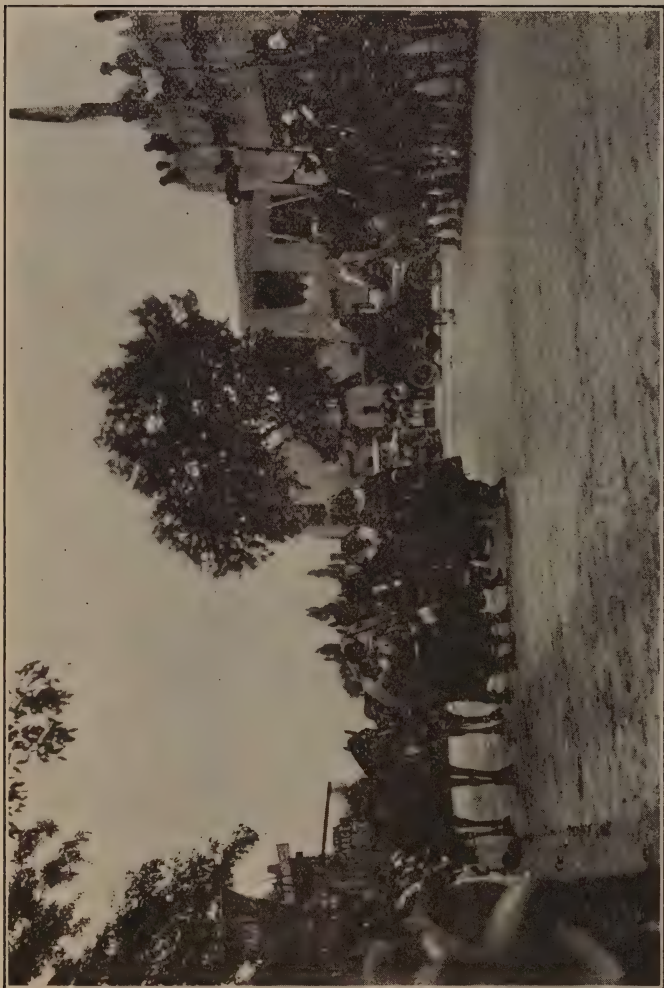
Gathering in Patio of Palace During Indian Fair, Santa Fe Fiesta



Deer Dance at the Santa Fe Fiesta, 1925



Circle Dance by Taos in Open Air Theater of the Patio of the Palace, Santa Fe Fiesta



Head of De Vargas Pageant Arriving at Palace, Santa Fe Fiesta

ble growth this year in the number and quality of exhibits of arts and crafts and in the number of Indians interested. This enterprise is helping the Indians to help themselves through their peculiar talents. Financially it is a considerable lift to the craftsmen and women every year. It is expanding their market, improving their output, popularizing their beautiful handicraft more yearly.

"The Fiesta management, the School of American Research, the local management interested in the Indians, all who aid the Fiesta, all are working along sane, helpful lines. All their activities look toward a healthier, more contented, busier, happier and more prosperous red man, not a coddled Indian, not an unsanitary, discontented, stagnated Poor Lo. He has sufficient unique resources to work out a rather satisfactory destiny for himself where 'friendship' for the Indian consists in removing obstacles from his path and giving him a chance."

Next to the conservation of Indian culture, the Fiesta management seeks to install interest and pride in the historic traditions of the Southwest, especially as they have come down from the Spanish Conquest through centuries of noble deeds and stirring events. This year, the pageantry presented six episodes: "Cabeza de Vaca" (1535-1536), "Fray Marcos de Niza" (1538), "Coronado" (1542-1543), "Oñate" (1598-1603), and "Otermin" (1680) and "DeVargas" (1692). The costuming,

the dialogue, the action, were based on historic documents. The spectacle of the DeVargas procession at the conclusion of the two days dramatization, was a climax of glittering beauty and martial display.

Linked with the pageantry but given in the Oñate theater, a worthy auditorium for historical plays, was the presentation of "Tonita of the Holy Faith," a pastoral drama of the days that followed the Reconquest of DeVargas, written by Maud McFie Bloom. It had been presented last year and made so deep an impression that its repetition this year came as a matter of course. The cast was well selected and the rendition of the play reached dramatic heights that moved the audience deeply. Both from the literary and the historic standpoint the play is a gem.

Quoting again from the New Mexican:

"The Santa Fe Fiesta emphasizes chiefly the state's heritage from the Spanish civilization—that remarkable, almost indelible culture which was stamped upon the entire western hemisphere from Canada—(La Cañada) to Punta Arena, Patagonia.

"Nothing brings back a livelier impression of the vigorous origin of this centuries-long Spanish imprint than the pageantry of the Fiesta.

"One has to conceive of small bands of hardy men, wearing often hot and chafing metal armor under a blistering sun, traversing immense empty distances, without roads, without trails, without

any knowledge of what was beyond, without certainty of finding water, not knowing when precipitous gorges or deep rushing rivers might bar their path; pushing on in most remarkably hazardous expeditions for thousands of miles, without food supply stations, daring unknown savage opponents.

"There must have been an unexampled virility in the Spaniard of those days.

"In some the motivating force was greed of treasure, in some it was love of adventure and danger, in some it was devotion to religion. Through it all ran romance, that romance that always attends when men seek remote and unknown lands, lured by legend and fairy lore.

"Men in glittering casques and corselets, wearing cloaks of purple and crimson, again walk in front of the Old Palace this week—the same edifice which slept in the sun when Oñate and Alvarado and Coronado lived. The picture springs faithfully out of the far past, to the smallest detail; our thrill comes from the fact that the environment and the setting have changed but little in three centuries.

"Where the panoply of the bull fight is reproduced today an ancient bull ring existed away back yonder, and the last Mexican spectacle of that kind was held in 1845, just before the coming of American domination, according to Benjamin M. Read, the historian. Where señoritas dance today they danced in the old Plaza hundreds of years ago.

“And what really makes Spanish historical pageantry of peculiar and unique interest is the fact that it is witnessed and participated in by so many of the descendants of New Mexico’s original conquerors and so much of the Spanish atmosphere persists in a land where the language is still heard, the Spanish tongue, in fact of earlier centuries.

“What Spain has given to New Mexico is a people, patriotic Americans, with a rich racial endowment from their ancestors, and with a record for seventy-five years of finest fealty to their government.

“Through them comes this Spanish heritage of rare courtesy, simplicity, kindness, of color and music and of graceful movement, of native eloquence, of the patriarchal family pride and loyalty. “Tonita of the Holy Faith,” Mrs. Bloom’s beautiful little Fiesta play, gives a very good picture of the admirable home life of the native country people in New Mexico, for those who are unacquainted with them.

“One of the fine things about the Fiesta is its influence toward welding together more in spirit and sympathy the people of these two main branches of our population; Anglos re-enacting the roles of heroic Spaniards, native people commemorating the upbuilding of an American state, and venerating the flag for which they have made their full sacrifice. The Fiesta, we believe, is a strong amalgamating force, striking down what barriers the

ignorant and those without vision seek to raise. Celebrating the exploits of the Castilians and perpetuating the beauty they have bequeathed us, hand in hand with an honest and vigorous effort to bring to their descendants every advantage that American progress and enlightenment affords—this is the way to fullest amalgamation.

“We cannot minimize what these people have to give us. It would be folly not to appreciate and enjoy it; one living here loses a rare opportunity if he fails to become, as so many native people are, a master of two languages. The best teacher of English to natives is he who knows Spanish, and the way to “homogeneity”—a much abused word—is thorough understanding and sympathy on both sides. That is what the Fiesta promotes.”

“THE SUNSET TRAIL”

Musically, the Fiesta of 1925 set new standards. Cadman’s “The Sunset Trail” was given by the Fiesta Chorus in the St. Francis Auditorium under the direction of Mrs. Charles E. Doll and A. W. Beckner, with the assistance of Tsianina, Oskenonton, J. Allen Grubb and Lewis B. Meehan, soloists. It was a noteworthy performance, which packed the spacious auditorium for two nights in succession. It is hoped that the musical triumph will result in the permanent organization of the Fiesta Chorus and in equally as ambitious musical features at future Fiestas. As in former years, Tsi-

anina charmed with her voice and stage presence the thousands who heard her on the daily Fiesta program. Together with Oskenton she brought home to every one the possibilities of Indian talent in interpreting Indian songs and motifs.

MRS. DE HUFF'S CANTATA

"Kaw-eh," the cantata of Indian melodies and life, arranged and directed by Mrs. Elizabeth De Huff, again won unstinted applause. Even better than last year, it brought together the threads of the Indian pageantry and features of Fiesta week into a closely knit dramatic and musical performance which was rendered with zest by pupils of the Indian schools.

SPANISH SINGING, DANCING AND HIGH CARNIVAL

"The Santa Fe Trovadores," a chorus of Spanish speaking young folks under the direction of Jose D. Sena and the Fountain Quartet, won fresh laurels and added a spirit of gaiety with their singing and dancing that reached its climax in El Pasotiempo on Saturday evening. Under the direction of Mrs. "Dolly" Sloan and the members of the Artist Colony it was a merry, spectacular carnival with many ingenious, mirth-provoking features devised by the artists and literary folk whose whole-hearted participation in the Fiesta adds not a little to its unique position as the greatest folk-festival in all of the United States.

ANNUAL ART EXHIBIT

The annual art exhibit by New Mexico painters filled the galleries to overflowing. While several of the best known names in the Taos and Santa Fe art groups were not represented this year because of the early dates of the exhibit, yet, all in all, it measured up to those of former years and was one of which any other gallery, no matter where located, would have been proud. The catalogue of the paintings herewith gives an inkling of the range, which under the liberal policy of the Museum management, was widely inclusive. Most of the artists whose names appear, not only sent their latest but in several instances, the most ambitious and finest achievements of their brush. The exhibit included painting which would have passed the muster of the most conservative jury, as well as examples of modern art that have been acclaimed in the more advanced art circles; also fine examples of Indian design to modern handicrafts.

TWELFTH ANNUAL EXHIBIT PAINTERS
OF THE SOUTHWEST

Adams, Kenneth M.

1 Landscape

Applegate, Frank G.

2 Santo

3 Mountains

Bakos, J. G.

4 Hillside, 1

5 Hillside, 2

Balink, H. C.

6 Tesuque Indian

Baumann, Gustave

7 Hopi Katchinas

8 Live Oak

9 Old Santa Fe

Beasley, E. M.

10 Canyon Road

- | | |
|------------------------------------|--|
| Berninghaus, O. E. | Gresham, V. B. |
| 11 A Word from the Chief | 32 Landscape |
| 12 Taos Mountain | Hammond, Arthur H. |
| 13 Moonlight | 33 The little Church of the Penitentes |
| 14 Silent Night | 34 Tu-cho-lah |
| Biesel, Fred | Hersch, Lee |
| 15 Water Color | 35 House on the Hill |
| 16 Water Color | 36 Santa Fe Landscape |
| 17 Pen drawing | Higgins, Victor |
| 18 Pen drawing | 37 Palo Duro Canyon |
| 19 Pen drawing | Holmes, Harriet Morton |
| Cassidy, Gerald | 38 Autumn Glow |
| 20 Her Country | 39 Pink Butte |
| 21 Portrait, Mr. A. F. Spiegelberg | 40 Papago Park |
| Couse, E. Irving | 41 Saguaro Cacti |
| 22 The Red Blanket, Fire-light | Jenkins, Mrs. H. T. |
| 23 The Water Course | 42 The Placita |
| Cole, George Townsend | Jonson, Raymond |
| 24 In Arizona | 43 The Wind |
| Critcher, Catharine C. | Lietze, Dolores |
| 25 Indian Child | 44 Beside the Weeping Willow |
| Dasburg, Andrew | 45 Portrait |
| 26 Portrait of Alfred | Megargee, Lon |
| Dunton, W. Herbert | 46 The Scout |
| 27 My Children | 47 War Bonnet |
| Eisenlohr, E. G. | 48 Gone are the Days |
| 28 Landscape | 49 Apaches, Arizona |
| Ellis, Fremont F. | Myers, Datus E. |
| 29 Solitude | 50 Taos Drummer |
| Fleck, Joseph | 51 Andres |
| 30 Taos Indian | 52 Taos |
| Grant, Blanche C. | Myers, Evaline C. |
| 31 The Story teller | |

- | | |
|-------------------------------|----------------------|
| 53 Old House, Ranchos de Taos | |
| Nash, Willard | 76 Chaco Canyon |
| 54 Landscape | Rush, Olive |
| 55 Landscape | 77 Men in the Chorus |
| Natt, Russell | 78 Design for Fresco |
| 56 Taos Mountains | Schmidt, Albert H. |
| 57 Moonlight | 79 A Desert Sentinel |
| 58 Glorietta | Sharp, J. H. |
| Needham, Mrs. Frank | 80 On the Trail |
| 59 Tesuque Indian | 81 Sunset Dance |
| 60 Tesuque Girl | Shuster, Will |
| Nardfeldt, B. J. O. | 82 Mother and Child |
| 61 Mexican Woman | Sloan, John |
| Parsons, Sheldon | 83 The Chama running |
| 62 Sombre Mountains | Red |
| 63 Golden Cottonwoods | |
| Phillips, Bert G. | 84 Tree by Yellow |
| 64 My Washerwoman's Family | Chama |
| 65 Musicians at the | 85 Mesa, Arroyo Seco |
| Baile | 86 Two Sisters |
| Pickard, Caroline | Smithmeyer, Lydia C. |
| 66 Portrait | 87 Purple Shadows |
| 67 My Mother | 88 Clouds |
| Pool, Mrs. A. E. | Strain, Frances |
| 68 Buffalo Gap | 89 Portrait |
| 69 Hills near Abilene | Van Soelen, Theodore |
| Rawles, Charles S. | 90 Branding |
| 70 In the Silence | Van Sweringen, Norma |
| 71 Los Penitentes de | 91 Portrait |
| Antes | 92 Esther |
| Redin, Carl | Vierra, Carlos |
| 73 The Garden | 93 Arizona |
| 74 Aspens | 94 Hopi Ceremonial |
| 75 Sandia Mountains | 95 Navaho Canyon |
| Rollins, Warren E. | Westlake, Inez B. |

96	Still Life	Dunton, Nellie G.
97	The Green Vase	Exhibition of Painted
Phillips, W. E.		China with Indian
98	The Old Mill	Motifs
99	The Arroyo	Westlake, Inez B.
100	The Loma	Exhibition of Arts and Crafts

What of the future? The 1925 Fiesta summed up the successful features of the past few years including, however, many striking new developments which the genius and zeal of the Director, Dr. Edgar L. Hewett, incorporated and transformed into a well connected, consistent and artistic whole. With the aid of a trained, experienced staff and the co-operation of an entire community he summoned to, his support such local talent as is available at six weeks notice. It was obvious that more than ever before, there was a genuine co-operation of representatives of every element in Santa Fe. The limitations imposed by rigid economy which made the Fiesta self-supporting for the first time, did not seem to hamper the activities nor impair the success of the leadership nor stifle the devotion of the many who contributed to the success of the work in its every phase. Already, some of those who took part, are leading off in a movement to make available an Indian Theater in Fiesta Park, outlining plans which will mean the decisive step in the construction of the auditorium and stage, the model of which has been on exhibit in the Museum for some months. No

sizable funds are available, but with the spirit which made the 1925 Fiesta so great a success, it seems certain that in 1926 the event will be staged in the Fiesta Park of 400 acres of some of the finest scenic points adjacent to Santa Fe and commanding panoramas that include the entire traditional Tewa world from Mount San Antonio on the north to the Sandias on the south, from El Pelado on the west to Lake Peak on the east. Grander setting no folk festival has ever had—who will help to make it a Field of Cloth of Gold into which will be woven the glory of a thousand years of human drama?

SATURDAY NIGHT

SATURDAY NIGHT it started to rain
While we sat in the Plaza and waited to see
Glad girls dancing; each little stain
Spreading on bare shoulders and Spanish shawls seemed to be
A cold tear that came down from the clouded sky
On life that can smile, a while, till we die.

Saturday night the rain drifted away
While our girls danced on in the droplights' glow
And their singing lifted light, like spray,
Over the crowd's loud clapping, while their shadows still
might show;
Shadows that flowed from the little flying feet,
While the young blood burns and the bright hearts beat.

Maida and Mable, Ines, Frances and the rest
Tangoed and turned, wavered forward, languished back
On our flashing Fiesta's fire crest;

Little waves that washed toward a midnight numb and black,
Little fires that flickered out toward a kosmos cold and wide,
Till the last note ended and their last dance died.

Saturday night our people began to dance
On the walks that star the Plaza about it and around,
Where the Old Palace stands strong through storm and circumstance.

And drum and flute and clarinet's clear sound
Warmed the old adobe walls and old hearts dull and gray,
And we all of us were children and we took God's time to play.

Then we bought confetti and we caught it in the air.
And our hands and our faces felt the gusty paper rain,
Little stars and moons falling lightly everywhere.
Out of night; black, white, green, red, yellow; old Spain
In mantillas, rebosas, sombreros, serapes, went
Past cowboys, Indians, tourists, padres, on one quest bent.

So we caught at happiness, till the lights burned low,
Tallow candles set in sand in paper bags all along
The Old Palace roof; and dim ghosts of long ago
Failing echoes of a long strong folk song
Danced by failing bonfires; and in fading blood that must
love light.

God be praised for all his dancers; Saturday night.

Santa Fe 6-11-25

John Curtis Underwood

MUSEUM EVENTS

Historical Society Meeting

The monthly meeting of the Historical Society, held in the Palace of the Governors, was most interesting and attracted quite a number of distinguished visitors. Paul A. F. Walter presided and F. S. Curtis, J., acted as secretary. F. T. Cheet-

ham of Taos, who had just returned from attendance at the Centennial celebration of the Santa Fe Trail at Council Grove, Kan., made a vivid report on the pageantry and other features of the event, which was attended by thousands, including a hundred Kaw Indians from Oklahoma as well as by descendants of the Osage chiefs who had signed the treaty under the Council Oak which officially established the Santa Fe Trail although according to Mr. Cheetham, the original plat shows that Taos was the terminus. Some of the Indians who participated in the tribal dances and ceremonies, wearing tribal costume, are quite wealthy. The celebration extended over several days and Mr. Cheetham made five addresses arousing much interest in New Mexico and its manifold attractions.

A vote of thanks was extended to Mrs. John W. Poe for the presentation to the Society of a framed picture of her late husband, and also to Dr. S. G. Morley for the gift of a photostat copy of the original draft of the Oñate document he had brought to the attention of the Society at its last meeting.

The principal paper of the evening was by Mr. Cheetham on "Some Historic Aspects of Spanish Law" and was ordered printed as a Bulletin of the Society, which tendered its thanks to the speaker. It proved a scholarly discourse. Mr. Cheetham stressed the influence of the Spanish law upon the customs of the people of the Southwest, on the

other hand, also pointing out that the customs of the people contributed to the making of the common law.

IN OLD SANTA FE

Stone Altar and Church Paintings

Word of a stone altar twenty-six feet high carved by an Indian artist in the early days of the Spanish missions in this country and a number of beautiful oil paintings, including an exquisite Madonna, which are stored in a back room of the St. Francis Cathedral at Santa Fe, N. M., was brought to Denver by Charles A. Nast, Denver photographer who recently returned from a trip to the Santa Fe Fiesta. The relics are kept in a locked room in the rear of the Cathedral, and are genuine treasures, similar to the lifesized painting of Christ in the old mission at the Indian Pueblo of Isleta. Mr. Nast said: "I haven't exactly made a discovery, but I want to call attention to a remarkable altar and several oil paintings retained when the old church was torn down on the site of the present St. Francis Cathedral in Santa Fe and which are now stored in a room back of the church. I was privileged to view these through the courtesy of Father Theodosius Meyer, rector in charge. Dr. Edgar L. Hewett, who has charge of the Museum at Santa Fe, knows of the existence of these works of art.

The altar, unlike the altars of the California missions which are made of wood, is carved out of a soft grayish white tufa. It is twenty-six feet high, and has the usual niches, panels and sections. The Biblical subjects originally done in oils, are in this instance carved in high alto-relief. Originally these carvings were painted, but time and successive dustings have left but a trace of these colors. Between these panels the carvings are suggestive of the figures seen in native pottery. It is evidently the work of an Indian artist. Upon a tablet affixed to the altar we find the following inscription, indicating that the altar was an offering:
(Translated.)

“Donated by Senor Don
Francisco Di Valle
Captain General 1761.”

Among several excellent paintings which stood about, one of exceptional beauty, 5x7 feet, was that of a Madonna. She is represented with a crown. Both Madonna and child hold in their hands a scarf or scapular, and they are ornamented with a coat of arms. On either side a cherub holds apart her mantle. All these faces are of exquisite beauty. At the base are eight or ten life size busts representing poor souls in purgatory pleading for intercession. The drawing and coloring place it in the best school of ecclesiastical painting.—[Denver Times.

NEW MEXICO

Lazy clouds go sailing by
The high hills that reach the sky;
Like a murmur sounds the drone
Of the river's undertone.
Overhead the pine trees sigh
As a breeze goes whispering by.
Land of storied long ago,
Mountain-tipped New Mexico.

Once again I hear the tread
Of De Vargas, long since dead;
See the pageantry and pride
Of the conquest glorified.
Mountain battlements look down
On adobe walls that frown,
While the tourists come and go
Through thy hills, New Mexico.

Land of the great out-of-doors;
Land of the Conquistadores.
Snow clad hills, the verdant green
Of the valleys tucked between.
Rich in deeds of storied lore,
Rich in herds and treasure store.
Greater still thy fame will grow,
Fairyland—New Mexico.

East Las Vegas, N. M. WM. FELTER.



Circle Ceremony by Taos Pueblo at Santa Fe Fiesta



San Ildefonso Pueblo Staging Ceremony at the Santa Fe Fiesta

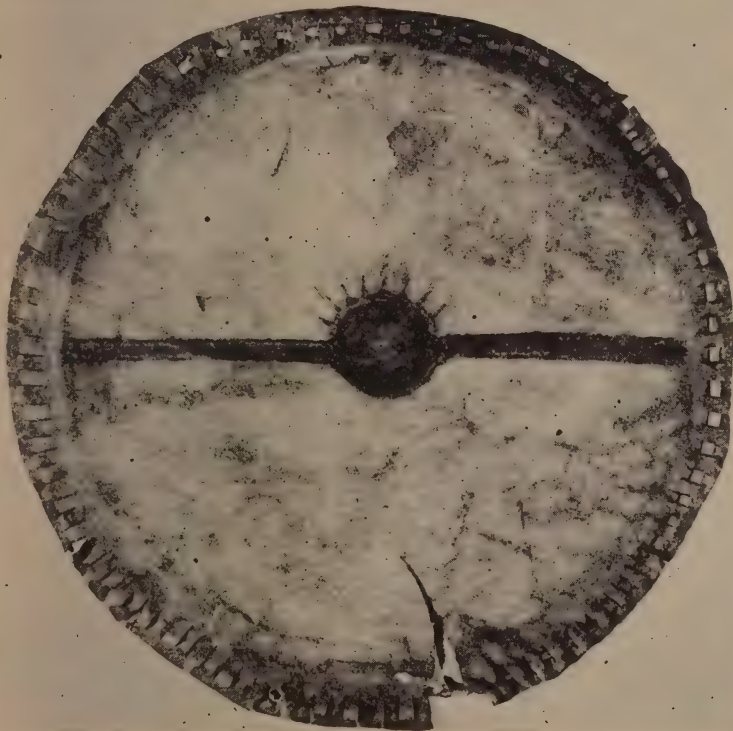
El Palacio

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No. 6.

Santa Ana Sun Symbol



SANTA ANA SUN SYMBOL



A Glimpse of the Studio Home of Sheldon Parsons,
At Santa Fe

RALPH M. PEARSON, PAINTER, ETCHER
AND MODERNIST

“THE Evolvment of a Modernist” might be the title of a biographical sketch of more than ordinary literary charm by Mrs. J. G. Osburn of Roswell, N. M., which appears in the September issue of “The American Magazine of Art.” It is incidentally also a critique of the work of Ralph M. Pearson, who for several years attauhed himself to the Taos Art Colony. Mrs. Osburn is Art Chairman of the New Mexico Federation of Women’s Clubs and as such has achieved unusual success in arousing interest in art among the club members even in isolated villages and towns. The present article also demonstrates that she possesses deep insight into principles of art and grasps something of the spirit which determines the view points of the disciples of the various schools into which artists divide themselves.

Pearson classed as a modernist was not always such. The fact that for twenty years he has devoted himself to one medium makes his growth one of evolution rather than of impulses and therefore of much interest to student and critic. “His course has been direct, laid by the compass of a deeply thoughtful and studious mind combined with rugged courage in dealing with the problems which the adventurous route entailed,” says Mrs.

Osburn. Here follow other excerpts from her essay which, however, is well worthy of study in its entirety:

“It follows naturally that one who, for twenty years has devoted himself unceasingly and untiringly, to etching, whose control of the technique of the medium is unquestioned, who is possessed of no mean intellect, and who is admitted by his contemporaries to possess the divine fire, should be ably equipped to pronounce with authority upon the subject of art in etching.” The writer then sketches in rapidly though vibrantly the hardships of Pearson’s early life, from his first days in Iowa, his boyhood in Chicago where he established a newsstand that furnished the means to satisfy his ambitions for an art education. He was a member of art classes nights and Saturdays. “It was while waiting for the first early customers on the windswept street one frosty morning that he opened a paper to see reproductions of two of his own etchings taken from a school exhibit then on at the Art Institute. * * * Progress at times has been slow—once it took him four years to produce a single plate—but on the whole there has been steady advancement in his art. * * * Even in those early efforts, so filled with pure representation and the very antithesis of his present manner, one sees the strength and virile force which marked him as belonging to the Dutch and German rather than the French alignment. * *

His 'Toiler' series and 'Hell Gate Bridge' struck a popular note for that period. These plates were of highly descriptive value, possessing not only artistic and picturesque but sociological importance. From the eminence of modern ideals which he occupies today Mr. Pearson will not allow you, however, to talk of art in terms of sociology or charm of subject or anything other than art itself. * * New Mexico proved to be the touchstone of Ralph Pearson's real talent, mayhap genius. * * * Surfeited as he was with cities and their superficialities, this contact with the Pueblo Indians and their culture of twenty or thirty centuries, their cities built of soft yellow mud, superimposed upon the ruins of an older civilization, and these upon others, and still others, had a most wholesome and stimulating effect upon the artist's sensibilities. There is something in the Pueblo presence, and particularly his personality, which gives the impression of the elemental. * * * In the five-storied communal houses at the very base of those magical blue mountains which rear themselves like a perpendicular wall, these white-robed Indians lead quiet, happy, pastoral lives, and here for twenty years the artists from over the world have come to paint, and not a few have remained to live. Here, too, dwelt Ralph Pearson for four fruitful years acquiring a new attitude toward life and a new angle of art. He was completely rapt in his interest in a people who were producing craft of a

superior quality, to be used in their everyday life as an integral part of their environment. * * * He was happy on this little ranch, attuning himself to the ways of the 'Land of Manana,' making friends with Mexican and Indian and fellow artists, letting the world go by and working with renewed fervor and fertile passion. Creative power here found its first release, and in the plates of this third period one finds fresh and perspicuous strength in the beautiful line, and new and significant color in the masses. As plate followed plate a subtle element of synthesis bound the old representation and description into a semblance of design, and the beginnings of that later disdain for the former functions are discoverable. For the first time the unique quality of his technique seemed to come into its own, and there were those who said he would never surpass these plates. The architecture of pueblo and mission seemed to lend itself to his expressive line; facile needle produced the texture of adobe walls with a quality impossible to the brush of painters. * * *

"From the tender, though never weak, rendering of such prints as 'Duran Chapel' and 'Talpa,' through those of 'Taos Pueblo' and 'Mission at San Felipe' (a golden plate) to 'Mountains at Llano'—almost as fundamental and naked as sculptured marble, we see his genius mounting and his power maturing. In the last named plate his ego seemed to step free from its shackles and, the

year-long history of this plate in the making is one of almost agony of spirit (for it was scraped out again and again before the controlled abstraction of this mountain range was attained), yet it represents not only triumph but, as with 'Interpretation,' emerges as from a chrysalis, into his fourth period. * * *

'It would seem at this time as if restless mentality should have been content. His prints were accepted in all the prominent exhibitions of America, and many had found permanent homes in our foremost museums and libraries. They were in steady demand by the best dealers and well over a total of two thousand isolated individuals throughout the entire country had already purchased them, not through the stimulation of excessive publicity or the exploitation of any dealer but because they wanted to. * * * He was palpably unhappy but ever ready to give of himself and his fund of knowledge, the apostle of art as well as its disciple. He afforded the members of a certain woman's club on the edge of the desert, artistically as well as literally speaking, the thrill of their lives with a full-fledged exhibition and lecture because a little art chairman, trembling at the lion she had caught by sheer good fortune, begged him to although she could not even pledge expenses. That same lecture sent this club careering on its way as an avid print collector. * * *

"In the Cypress plate, which he has facetiously

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said lost him more friends (and incidentally dealers) than if he had committed foul murder, the forms are built into an harmonious ensemble wherein every line and shape is sensitively related to every other line and shape in a way that attracts one with their imperious necessity. Because it is not easily apprehended it is violently criticized. Exhibition juries that have accepted all his other work for fifteen years have rejected this with indignation.

"To the lay mind such prints as 'El Cerrito' and his latest one, 'Church at Santa Ana Pueblo' (a New Mexican subject but completed since his return to New York) attract even the uninitiate because in them he has so 'bent representation into de-

sign' that one can appreciate the appeal of their universal qualities even if esthetic emotional demands, remain nebulous. The latter print is the embodiment of the essence of New Mexico, her history expressed by her missions, her native architecture (the only one indigenous to the United States); and her desolate yet haunting and lovely landscape, carved into large rhythms by the natural elements."

The illustrations are five admirable reproductions of etchings which have been exhibited in the Museum of New Mexico, including the early "Winter in Jackson Park, Chicago," "Mountains at Llano," "House and Rock, Carmel, Cal.," "Cypress Grove" and finally "Church at Santa Ana," illustrating in their order, the stages through which the art of Ralph M. Pearson has swept.

IT IS WRITTEN

History of Arizona Literature

The address delivered by Dr. J. A. Munk at the annual meeting of the Arizona Federated Women's Clubs at Flagstaff a few months ago, has been printed in neat pamphlet form and is the latest addition to Arizona literature which was the theme of the interesting talk. Dr. Munk, who has made himself an imperishable name by gathering into one library whatever he could find in manuscript or print regarding Arizona, in introducing his

theme sketched delightfully the wonders of Arizona which are the background for much of its literature. Beginning with Cabeza de Vaca's report as translated by Fanny Bandelier, he referred to Castaneda's Journal of Coronado's march and the report of Fray Benavides as translated by Mrs. Edward Ayer, as the earliest chronicles referring to Arizona. The finding of the reports of Father Kino in the Spanish Archives and their translation by Professor Bolton, and other notable contributions to the story of the Southwest, were enumerated in the address with delightful though brief explanations and sidelights. He told of how often by accident, he had found some volume which had been entirely forgotten and yet proved to be of inestimable value in filling gaps in the history of Arizona. In 1914 Dr. Munk's library numbered 8,000 titles and he thought he had gathered about all the Arizonia in existence, but today he boasts of 16,000 titles and he is still collecting. As Arizona, until the Civil War was part of New Mexico, most of the titles would also be included in New Mexicana, of which, perhaps, 30,000 titles exist, an eloquent answer to the remark of ignorance one hears every day: "Why doesn't some one write something about New Mexico so that the people could learn about it?" However, New Mexico does not as yet have a Dr. Munk, and thus far the libraries housed in the Museum are the most complete collection of New Mexicana extant, although

hardly reaching one-half the number of titles in Dr. Munk's library. Truly, here is a field in which some patriotic and loyal New Mexican might make himself a name. The Museum staff is ready to do the work if he will furnish the means.

A Pueblo Boy Painter

Mrs. William P. Henderson of Santa Fe, writes in the New York Times Magazine for September 6, about the art of Awa-Tsireh, under the heading: "A Boy Painter among the Pueblo Indians and Unspoiled Native Art." Incidentally, Mrs. Henderson makes an appraisal of the recent development of painting among the Pueblos, comparing it with Persian and Hindoo primitives, and giving it a high place in cultural development of the Indian. The essay is not only interesting but a worthwhile contribution to the sparse literature on the subject. It is illustrated with reproductions of Awa-Tsireh's work photographed by the Museum staff as well as of a portrait of the Indian artist by W. P. Henderson.

September Geographical

"The Southwest," and particularly New Mexico, are featured in the superbly illustrated September issue of the National Geographical Magazine. Neill Judd, at one time with the School of American Research, writes very entertainingly of Pueblo Bonito, Chaco Cañon, where he has been in charge of the Geographical Society expedition the past few years. Earl Morris, also at one time with he

School of American Research, and who is a New Mexican, tells of the wonders of Cañon del Muerto and nearby country where he traces the culture of the Indian back something like 4000 years. Willis T. Lee, who was a recent visitor in Santa Fe making a survey of the proposed Pajarito National Park, has another article on the Carlsbad cave. The twenty-two color plates in the issue are devoted to pictures of cacti and other New Mexico desert plants and are the most beautiful color reproductions as yet produced for this kind of work in this country.

IN MEMORIAM

Whereas, Colonel Ralph Emerson Twitchell, a member of the Managing Committee of the School of American Research and a Regent of the Museum of New Mexico, eminent as a historian, author, civic worker, has been summoned by death, therefore, be it

Resolved, That we take this means of expressing our sense of irreparable loss in the passing of this co-worker of ours, whose loyalty, love and enthusiasm for the great Institution to whose welfare we also are committed, has resulted in splendid achievement.

Resolved, That while we believe that Colonel Twitchell has built himself a monument through his writings and civic endeavors that will last as

long as time, we also give our approval to the movement to provide a memorial that shall be a reminder of the affection in which he was held by people of this commonwealth and city.

Resolved, That we extend to Mrs. Twitchell, who is a member of this Board, and to Waldo Twitchell, his son, our sympathy and condolences. Their loss is the loss of an entire commonwealth, which makes it the more poignant.

Resolved, That a minute be made of these resolutions on our records, and that they be published in El Palacio and the New Mexican, and that a copy be sent to Mrs. Twitchell and to Waldo Twitchell.

WOMAN'S BOARD OF THE MUSEUM OF NEW MEXICO

BY KATIE K. LAUGHLIN

CLARA S. WALTER

MRS. H. S. KAUNE

Committee

MUSEUM EVENTS

National Parks Commission.

Matters arising out of the proposed creation of a National Park to include the Bandelier National Monument and portions of the Santa Fe Forest adjacent thereto were discussed from the angles of local economic as well as from national interests, at a public meeting held in the St. Francis Auditorium on Saturday evening, September 7th.

Congressman H. W. Temple of Washington, Penn., chairman of the National Parks and Forests Commission appointed by President Coolidge, explained the objects and work of the Commission emphasizing that no legislation is pending in Congress and whatever plans there may be for the creation of a National Park in the Santa Clara, Pajarito and Jemez regions of the Santa Fe National Forest, must be taken de novo before the new Congress which is in regular session in December. L. F. Kneipp, a member of the Commission, representing the National Forest Service, thereupon, explained the Forest view-point, while Jesse Nusbaum, superintendent of the Mesa Verde National Park, presented the attitude of the Park Service. He spoke in the absence of Stephen Mather, superintendent of National Parks, who is a member of the Commission, which also includes Barrington Moore, formerly with the Forest Service, Arthur C. Ringland, Secretary, also formerly with the Forest Service. District Forester F. C. Pooler and Forester Andrews as well as Congressman John Morrow of New Mexico, were with the party, the last named expressing himself in favor of the proposed park. Dr. Edgar L. Hewett presided and presented a large map of the proposed park. The discussion lasting more than three hours was animated but at no time acrimonious and brought out much information that should prove of value. Sunday the Commis-

sion visited the Bandelier National Monument returning Monday noon. It had already visited the Yosemite, Grand Cañon, Yellowstone and Mesa Verde Parks and arrived at equitable solutions for problems that presented differences between the Forest and Park services, or between the Government and the public.

September Exhibits

In addition to the main portion of the fine Fiesta exhibit, the art galleries of the Museum presented two new exhibits early in September. One was by a group of Southern California artists with whose style Santa Feans have become familiar. It was pleasing work of medium-sized canvases, including Southern California landscapes, such as Maurice Braun's "Mountains and Eucalyptus," "Mountain Vista," "Eucalyptus;" Jack Smith's "Crest of the Range in the High Sierras;" Carl Oscar Borg's "California Landscape;" Benjamin Brown's "Wild Lupine—San Gabriel Valley;" Hanson Puthuff's "Near Glendale" and "Sun and Fog," the last named a charming study of atmospheric conditions on the coast; figure studies against landscape backgrounds, such as Borg's "Gamblers" and "Halt on the Trail;" Johnson's "Navajoes," "Blackfoot Brave," and "Mystic Hours," a nocturne; a marine by Edgar Payne, who also sent "Mountains of St. Gervais." Herbert T. Lewis

contributed six Canadian water colors: "Blue Laurentians," "Shadow Fantasy," "Hudson Bay Blanket," "Spring Thaw," "Edge of the Ice" and "Berry Pickers." By themselves these paintings would receive favorable comment in any gallery, but flanked on one side by John Sloan's vigorous and rugged canvases including his superb "Two Sisters," and on the other by Van Soelen's ambitious "Branding," and in the farther distance by Herbert Dunton's vivid "My Children," a canvas of much power, and contrasted with Willard Nash's modern landscapes, the Californians were rather dwarfed. More in their line are nine Indian portraits in oil by Henry Balink, although even these are more spirited and daring in color. They are faithful studies of four Tesuque, four Hopi and one Zia type, which in addition to their attractiveness as works of art should also be considered of much value as ethnological documents, preserving for the day when there will be no more primitive Indians something of the character of a noble race.

Underwood Prize Exhibit.

On September 15, there opened at the Museum, an exhibit by New Mexico painters for which John Curtis Underwood, the author, had given a prize of Five Hundred Dollars for the best painting in his estimation. Quite a number of artists of the Santa Fe and Taos groups sent pictures representing a wide range of expression.

Indian Arts Fund

The Indian Arts Fund, whose purpose is to encourage Indian handicrafts in the Southwest and to gather for permanent exhibit the more noteworthy specimens of such crafts, both ancient and modern, has been incorporated under the statutes of New Mexico, the incorporators being Andrew Dasburg, Frank G. Applegate, K. M. Chapman, H. P. Mera and Francis C. Wilson.

Santa Ana Sun Symbol

The adoption of the Zia sun symbol for the New Mexico flag makes of special interest the sun symbol of the neighboring pueblo of Santa Ana as depicted in the illustration in this issue. It appears on a rare buffalo hide shield acquired for Nathan B. Stern of New York and New Mexico by A. F. Spiegelberg, of Santa Fe a connoisseur as well as dealer.

IN THE FIELD

Gran Quivera and Mimbres

Director Hewett of the Museum had quite a force of men at work on the excavation and research at Tabira the forepart of September continuing the work of previous sessions. Curator Bradfield was again in charge of the expedition to the upper Mimbres country during September.

BAND CONCERT

THE little children by the big bandstand's edges,
Their shifting shoulders, lilac and pink, light blue and
white;

The old gray Palace with its brown pine trunk pillars
Under light green twilight trees, and a pale gray blue night.

A line of yellow droplights and a red droplight,
Old Spanish colors, blood red and raw gold,
Round the old Plaza beside the shifting shadows
Where the people come and go: till a drum has rolled.

Old Spanish music, wild sweet Mexican music,
Moaning of oboes and the blare of brass,
La Cucaracha, Lupita, Adelita,
La Golondrina; black tracks on the trampled grass.

The crowded heads, sleek black heads with dull red roses
Back of small ears, bright bobbed heads, and hidden heads
In the tall straw sombreros with tufted brims, with Spain's
hot hat bands

That give to a sudden gust of sound that rises and spreads.

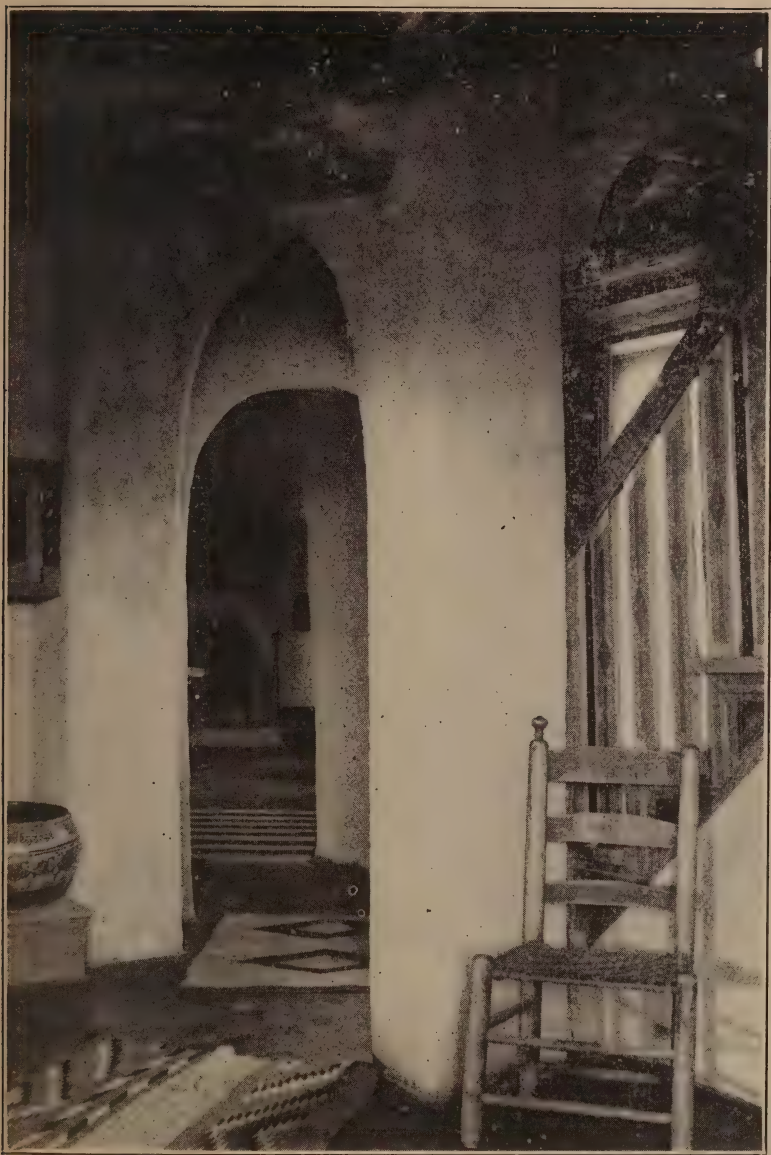
A breeze of music and then, a great storm of music
Sound eddies that stir, and swirl, and come surging far and
loud

The lift and the fall, the high surf very slowly subsiding
In long chords that clutch at hard hearts beating hidden in
the crowd.

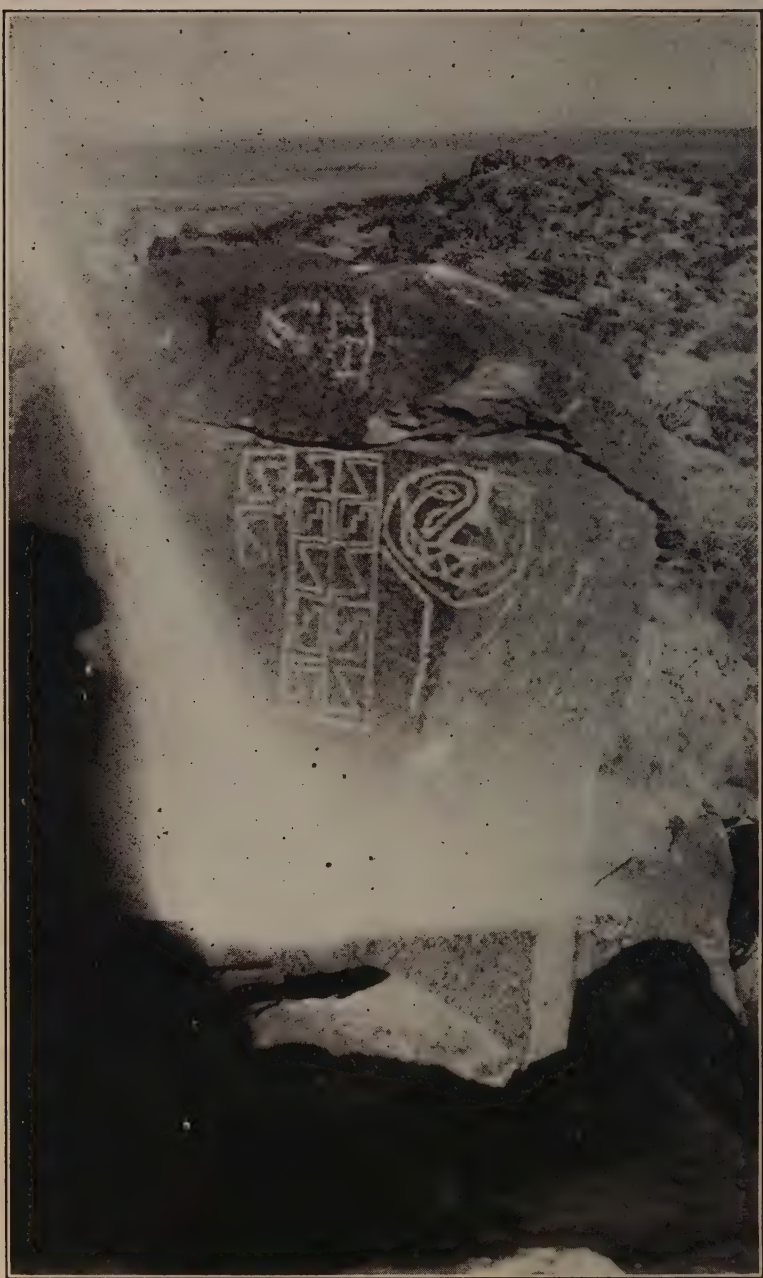
The old dead people, the slow ghostly people,
Restlessly stirring to come closer to the quick and new;
To the living haunted people who still can love and long
For something they want always, the way I want you.

Santa Fe 7-31-25

John Curtis Underwood



Interior View of the Studio Home of Sheldon Parsons,
at Santa Fe



PETROGLYPH NEAR THREE RIVERS, N. M.

PHOTOGRAPHED BY COL. M. L. CRIMMONS

(The 10 were follow the)

El Palacio

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SPANISH TORREON AT MANZANO

ANNUAL MEETING OF THE BOARDS

THE annual joint meeting of the Board of Regents of the Museum of New Mexico and of the Managing Committee of the School of American Research was held at the New Museum on Saturday afternoon of September 26th. Before going into joint session, the Managing Committee of the School met for organization, Dr. E. L. Hewett presiding. A telegram from Dr. Frank Springer announced the appointment of David J. McComb to succeed the late R. E. Twitchell as a member of the Board and of Rupert F. Asplund to be secretary of the Board. The Board re-elected Hon. Frank Springer to be its president, and elected Mrs. Mitchell Carroll of Washington, D. C., recorder, and Paul A. F. Walter treasurer, Mr. Asplund being the secretary. George W. Marston, president of the Board of Trustees of the San Diego (Cal.) Museum, was chosen a member of the Managing Committee, the members of the Committee whose term expires in 1925 being also re-elected.

The Museum Board then organized by re-electing Judge John R. McFie as its president and Paul A. F. Walter as its secretary. Mr. David J. McComb was chosen treasurer to succeed the late Judge N. B. Laughlin. President McFie in accepting re-election, paid high tribute to the late

Judge N. B. Laughlin, for years treasurer of the Board.

In the joint session of the Boards which followed, tributes to the memory of Dr. Mitchell Carroll and Colonel Ralph E. Twitchell were paid by Director Edgar L. Hewett and Paul A. F. Walter respectively.

The Director announced to the joint session, the gift of Dr. Frank Springer in cancelling the mortgage which Dr. Springer held on the Director's residence of the School of American Research, and he was instructed to express to Dr. Springer, the gratitude of the Boards as well as of the Community and Commonwealth for this truly munificent gift.

Director Hewett presented a list of other gifts to the School or Museum, including a gift of Five Hundred Dollars by Mr. Willard King of New York City, a painting of Raymond Johnson by John Curtis Underwood, etchings by Randall Davy, photographs of Santa Fe in Spain by Mrs. Eva Fenyés, various books to the Library, as well as objects of art, and of archaeological, ethnological or historical value and interest. The Boards expressed thanks for these gifts.

Director Hewett spoke of further preparations for an endowment campaign, the success in obtaining fellowships and then reviewed the various activities of the School and Museum during the past year, especially in its excavation and restora-

tion work at Gran Quivera (Tabira), on the Mimbres and in relation to the Santa Fe Fiesta.

The Boards ratified the acquisition of the Fiesta Park at Santa Fe and the expansion of the printing plant. In connection with a discussion of a proposed national park on the Pajarito and Jemez plateaus and of state parks for the preservation of archaeological, scenic and historic landmarks, a resolution was adopted asking that Director Hewett prepare a report on the archaeological, historic, scenic and other characteristics of the region under consideration for a national park, suggesting what should be the boundaries of such a proposed park. The secretary was directed to address Governor Hannett suggesting that he ask Director Hewett to compile such a report for the information of the Commission on National Parks appointed by the President of the United States and which recently visited New Mexico to hold a hearing on the proposed national park.

Dr. R. W. Corwin, member of the Managing Committee of the School, made a thoughtful address, packed with statistics and with facts from his long professional career and exhaustive studies, analyzing the causes of the so-called "crime wave" and emphasizing how an institution devoted to the study of the Sciences of Man, and Man's culture history, could make invaluable contributions to the solution of the problems that modern life has raised as to human conduct.

Director Hewett on behalf of President Springer read a deed of conveyance to the Institution of the Donald Beauregard paintings, formally confirming to the Institution the canvases which have for the past few years made beautiful the Beauregard Memorial Gallery and the Women's Reception room. A unanimous vote of acceptance and gratitude was ordered spread upon the minutes and to be conveyed to Dr. Springer.

The Director outlined plans for an ethnological museum, which should be filled not with show cases merely, but with living groups of workers who would demonstrate and illustrate the modes of life in ancient days, the arts and handicrafts of the Indians of the Southwest, and which would afford facilities to research workers in linguistics, mythology, religion and dramatic ceremonies, otherwise to be found only in the field and that often under well nigh insuperable difficulties. He also discussed plans for the resumption of the Summer School which had been conducted so successfully in the field and in the Museum buildings up to the time of the entry of the United States in the Great War. He was authorized to name a committee to devise ways and means for the re-establishment of the Summer School.

The Boards then made the rounds of the buildings for an inspection of the work of the School and Museum and to plan for the urgently needed additional grounds and buildings.

In the evening, Dr. and Mrs. Hewett were hosts to the members of the Board as well as to the Women's Museum Committee. The establishment of a proposed cultural center under the auspices of the Federated Women's Clubs of Texas and adjoining states forming the Southwestern Division of the National Women's Federation, was one of the themes for discussion. In that relation, the re-establishment of the Summer School and the necessity for more room for the Museum and School were discussed.

A DAY'S WORK ON THE MIMBRES

A DELIGHTFUL day like many others. At 7 a. m. we left town in the Ford truck with our five Mexican workmen, luncheon and water bags. In twenty-five minutes the men were at their accustomed places throwing dirt out of the centuries-old half-underground rooms that now show no surface trace of ever having existed. We found them by careful trenching. One room was nicely cleaned out; its floor five feet below the surface with an entrance leading up to the surface; its floor once covered with a smooth adobe layer, a fireplace two feet in front of the entrance way. Posts had upheld the roof which had been like the roofs on the old adobe houses seen today. Rough stone walls filled the space between the surface of the ground and the outer edges of the roof, placed there for a

weather break and not to hold the roof's weight. This house had been occupied for a number of generations, as its remnants of rebuilding and new adaptations and repairs indicated.

Over the hills came a group of autos—visitors from Fort Bayard. They brought with them an abundance of fried chicken, lemon pie and other good eats. The party was under the auspices of the Red Cross station there. Other visitors came, seemingly in a stream; we counted 47 and then lost track of the others. After there was no more fried chicken left we all went to the old underground room to see what it would yield us. At random we chose a spot in the floor that looked as though the earth had once been disturbed and soon found an old burial pit, oval in shape, over two feet across and three feet in length, filled with sifted gravel. A knee cap was soon discovered and then interest began to be lively among the group that lined the banks of the room and seemed to occupy every available bit of floor space where there was a chance to get a view of just what was going on. We worked in that pit in a very cramped condition for over three hours without stopping, as every bit of earth had to pass inspection as it was removed and fine brushes helped uncover soft bones and fragile bits of broken pottery; beads began to show up and that also retarded the work of removal. Finally we recovered one old type cooking pot, one early bowl with a

design only seen heretofore on fragments and one piece known as a "seed-bowl" form, also with early design on the outside. These were all broken and somewhat scattered throughout the foot of the burial pit. Uncovering the skeleton towards the skull we found four shell bracelets on the left arm just above the elbow, which in turn was resting on another very early type bowl. More beads around the skull below the lower jaw bone; above the skull at the right, lying on the floor of the burial pit, we found three more bracelets, one the ordinary smooth type well worked and polished, the other two of extra large size carved out of hard sea shell in the form of two serpents intertwined, the two heads being the clasps.

Our days work was over. The guests moved off with thanks for the interesting time they had enjoyed, and we, glad to have been able to show how our work was carried on and to answer the thousand and one questions as a part of our return courtesy to them for their thoughtfulness toward us, packed our finds in paper sacks, laid away our small tools, threw down the shovels and picks and trucked back to town. Tomorrow is another day, but it may not show any more proof of the early types of pottery and workmanship than has today. It was a full day indeed.

WESLEY BRADFIELD.

PIT HOUSES OF CAMERON CREEK

THE story of a people who had disappeared a thousand years ago and whose culture possibly went back three thousand years was revealed by Wesley Bradfield, curator of archaeology of the Museum of New Mexico and the School of American Research, in a talk he gave Sunday afternoon, October 18, in the reception room of the Woman's Museum Board. These people and their works had been forgotten when the first white men came to New Mexico and it is only of late years that fragmentary finds gave something of a hint of the existence of underground dwellings in which were to be found evidences of the beginnings of the culture development of the Pueblos. Three years ago through the generosity of the Chino Copper Company, the School of American Research was enabled to send Mr. Bradfield to the Mimbres to excavate the site which has since revealed so much of the life and crafts of the Mimbrenos. It was only last month, however, that Mr. Bradfield made finds that point toward a solution of many important problems that had been raised by the work of the two years previous.

The first social arrangement of architectural forms out of which grew the modern pueblo apparently was laid bare by the excavation of the pit dwellings that antedated the surface ruins. The inner arrangement of the pit dwellings seems

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to point to the origin of the sip-a-pu of the later day kiva which has always puzzled archaeologists. What are believed to be the beginnings of the construction of walls of stone and mud were traced back to these pit dwellings by the speaker. Pictures thrown on the screen showed that most of the pit dwellings were definitely oriented in regard to the sun and grouped into a social unit. Other pictures indicated that the entrance to the pit dwellings which was by a gradual slope and steps, was later transformed into the vent hole or the sip-a-pu of the kiva. The low stone wall placed above the surface replaced the earlier thatch as protection against the weather and led to the further development of walls for the later houses.

Mr. Bradfield laid the groundwork for his lecture by rapidly outlining the geography and geology of the Cameron creek site, throwing a series of pictures on the day-light screen which placed the audience in intimate touch with the environment in which the Mimbrenos culture developed. It was a pleasant region scenically and climatically. The hill on which arose the North, South and East houses, as they are designated and in which were dug the pit dwellings, consists of pleistocene gravel. In the days of its occupation vegetation must have been more abundant than at present for cedar posts sixteen inches in diameter and ten feet long were used to support the roofs. The speaker described graphically the definite arrangements of the interior of these pit dwellings and also of the burials, many of them intra-mural. The evidences of three, and even four successive occupations of the same site, first by the earliest pit houses, then by the pit houses of the middle period which used the same walls but were deeper, and then of successive surface structures, seem unmistakable. Burials, too, on top of each other, disclosed successive types of pottery. The oldest, perhaps, was that of an infant and may have been made as long ago as 750 B. C. In one burial there were three successive interments, first, that of a child, then that of a man, and then that of a woman, and with each were pieces of pottery, so closely related in design, as to have been apparent-

ly made by the same hands during the life time of these three individuals. In another burial was found spread out a fabric of delicate design. It was photographed in situ and then crumbled away forever into dust.

It was only last month that the earliest types of pottery were found. The speaker traced the development in material, in form and in design, until the pottery-making craft reached its apogee about nine hundred years ago, shortly after which the site was abandoned. There was evidence of an intrusion in design, which apparently came from another people who joined the aborigines on the Cameron Creek site. The beginnings of animal forms, including those of the dog, fish, birds, grasshoppers, and of katchina forms, were traced in a most interesting way. The stratification to which the various types of pottery belonged was explained. Some of the designs gave details of ceremonial costume of those days, costumes that apparently were related to those worn by the priests of the Mayas in Guatemala and southern Mexico and also pointing to similar symbolism in the Corn Dance at Santo Domingo. In the arms of a woman in one of the burials was found a parrot, while another had seventeen stone and shell bracelets on her left arm. The two serpent braceles exhibited, came from one of the oldest burials and were made of a very hard seashell, which possibly had come from the Gulf of California and were admired for

their artistic form and grace by the audience. Beads of stone and shell so minute that the finest needle could not be put through the perforation were among the objects shown.

While the run of skeletons were found in the customary flexed position, and were those of a people rather small in stature, there were others again of a later type, that revealed people of tall stature and who were not as careful in observing the traditional form of burial.

Mr. Bradfield spoke for a little more than an hour and held the closest attention of his audience. The lecture was one of the most interesting given in recent years before the Santa Fe Society of the Archaeological Institute. The November meeting of the Society will be held on Sunday, November 20, at 4 o'clock, and the speaker will be Dr. Tanner, of New York City, general secretary of the Archaeological Institute.

MUSEUM EVENTS

Woman's Federation Exhibit

The New Mexico Federation of Women's Clubs met for three days, October 12 to 14, in the St. Francis Auditorium and the Woman's Museum Board rooms. The sessions were the best attended by delegates and visitors in the history of the Federation. The program and deliberations were marked by a keen understanding of New Mexico's

needs and conditions, especially as affecting the Indians, Child Welfare and Illiteracy. The artistic events of the Convention, included the rendition of two plays by Santa Fe players, a concert of instrumental and vocal music by Santa Fe talent, the annual Federation Concert, mostly by visiting talent, and the annual Federation art exhibit. This was hung by Mrs. J. G. Osburn of Roswell, and this year consisted of a collection of ikons as contrasted with New Mexico santos, and of etchings and other prints given to the Federation for visiting exhibits to the Schools. The artists represented included Gustave Baumann, Ralph M. Pearson, Howard Pyle, B. J. O. Nordfeldt and others of note. At the same time, Mrs. Van Stone, curator of art of the Museum, had hung several attractive exhibits. Paintings by Gerald Cassidy filled two alcoves, and in landscape, figures and portraiture included some of the finest and latest work of this popular artist. Mr. Rollins hung his Chaco Cañon sketches, the result of this summer's work, giving graphic views of the Pueblo Bonito and other ruins of that region of enchantment. Mrs. Wilhelm, lately living in southern Colorado, exhibited landscapes of much charm. Catherine Critcher had in one alcove Indian portraits, vivid in color and delineation. Will Shuster of Los Cinco Pintores, Randall Davey, Theodore Van Soelen and others of the Santa Fe art colony had canvases on the walls making the art

galleries most attractive to delegates and visitors.

Photostatic Work

In 1918 the State Council of Defense purchased for the Historical Service board, for use in connection with the historical records, a photostatic machine.

A conference of Col. Ralph E. Twitchell, late member of the board of regents, Museum of New Mexico, with Governor A. T. Hannett, led to an order of the latter, in February last, transferring a considerable number of miscellaneous papers from the adjutant general's office to the Museum of New Mexico. And the last legislature added to the Museum appropriation an item of \$300 for use in work on such records.

Approximately 150 old muster and pay-rolls, many of them relating to the Indian campaigns of the '80s, were found; and later investigation in the vaults of the state auditor's office turned up a number more. A considerable correspondence soon developed with the Bureau of Pensions in Washington and with former soldiers or their widows in many parts of New Mexico who were attempting to perfect pension claims and who needed either the originals or photographic copies as evidence to submit with their claims. The original purchase of the photostatic machine did not include lighting equipment, and in view of the urgent need to get the machine into operation,

the Museum purchased during the past summer, at a total cost of somewhat under \$300, the necessary mercury lights and standards, and photographic supplies.

In August the special examiner from Denver stated to our curator of history that nine cases had already been perfected upon the basis of the new evidence furnished. One resident of Santa Fe received approximately \$2,000 back pay. Over 30 individual requests for records have been investigated and answered.

Not the least valuable "find" among these papers was the record-book kept by Adj. Gen'l E. L. Bartlett, July 1, 1885, to Dec. 6, 1886, showing a complete record of all certificates of indebtedness issued during that period. Of the 851 certificates issued, approximately 400 were to different individuals for military service; and as a large percentage of these, or their widows, are still living, the value of this work to the State, even in a monetary sense, is very evident. A complete photographic copy of this book was forwarded to the Pension Bureau early in the present month.

Order for copies of a number of the old Santa Fe Archives and other papers from historical research students in states as widely separated as Pennsylvania and California have already been filled, at charges that will cover the cost of such work. In the same way, copies of old Spanish

maps or other records of historical value can be furnished to our schools.

Delightfully Grotesque.

Unusual, in fact, unprecedented, are the plasticene figurettes by Miss Rosenschein, who has been working in Santa Fe during the summer. Miniature gargoyles and portrait grotesques, most delicately fashioned, are beautiful in their apparent distortion. One has to go to China and elsewhere in the Orient to find so fine an art and deep an understanding for characterizations such as these now on exhibit in the Museum.

Concert by Thurlow Lieurance.

Mr. and Mrs. Thurlow Lieurance will on Saturday evening, November 7, give a concert of Indian themes and compositions, in the St. Francis Auditorium. The concert will be under the auspices of the Fiesta Council and will no doubt attract a great audience.

Gifts for Art Library

Mr. Gustave Baumann, the artist, has presented to the Museum library thirteen portfolios on Design and Decoration for Students, as well as the following books by Lewis F. Day: "Pattern Design," "Ornament and its Application," "Nature in Ornament," and a French grammar.

IT IS WRITTEN

American Magazine of Art.

The October number of the American Magazine of Art presents an unusual variety of themes in its table of contents. "The Curtis Indian Pictures" are given appreciation, together with a reproduction of a dozen or more. The library of the Museum of New Mexico is fortunate in possessing a full set of these pictures. "The Miniaturist's Art", beautifully illustrated, is discussed by Elsie Dodge Pattee. E. G. Roberts writes of "Whistler in the Freer Gallery." "Katherine McEwen's Water-Colors" is introduced by the following paragraph: "When Nicholas Roerich traveled across the continent last year he had much to say to American artists about their native land as an unexplored painting ground. 'Go west,' he said, 'to your glorious deserts; shun New York and Paris as you would the plague. Here is bigness and color material enough for generation upon generation 'of American painters.'" "The Housing of a Small Museum" is discussed by Margaret J. Rowe.

Additional Building for Southwest Museum

La CasaA dobe, adjoining the Southwest Museum in Los Angeles, has been made a part of that museum. It had been built by a group of people comprising the Historic Society of Southern California. It was to represent the home of a Spanish gentleman during the period of the Franciscan missions in California.

MUSEUMS AND GALLERIES

Navajo Blankets for Denver Museum

The Denver Art Museum has been presented with forty-six Navajo blankets collected years ago by Mrs. John L. McNeil of Durango, who forty years ago had opportunities to pick up fine specimens of bayeta blankets.

Art Director for Denver

Frederick F. Fursman of Chicago, a noted artist has accepted the position of Director of the Chappell School of Art at Denver. He and Mrs. Fursman have taken up residence in that city. Mr. Fursman has taught at the Chicago Art Institute, and at a number of other art schools, having been the founder and director for the last fourteen years of the Summer School of Painting at Saugatuck, Michigan.

IT IS WRITTEN

"Ethnos"

In a recent number of *Ethnos* a detailed zoological study of twenty-four serpent heads found in Mexican sculptures is printed. It is followed by an essay on the country of origin of the Maya In-

dians, by Rudolf Schuler. The recent excavation in the Pueblo of Coyoacan, near Mexico City, is discussed and pictured. Some extraordinary finds were made. Anthropological measurements of some of the skeletons taken out of the ruins are given by Professor Pauer, while Miss Zelia Nuttall describes the pottery which was found in the burials.

Chicago University's Development Fund

The total subscriptions to the University of Chicago during the present endowment campaign for financing a development program of the University, has reached a total of \$8,643,515. The campaign is to be continued until \$17,500,000 have been secured.

Iowa Academy of Science.

Among the papers presented at the thirty-ninth annual meeting of the Iowa Academy of Science held at Cedar Forks Iowa, were three by Prof. Charles Keyes, formerly president of the New Mexico School of Mines, and two by Albert B. Reagon.

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MISSION RUINS OF ABO

MUSEUM EVENTS

John Curtis Underwood Prize Awards

The John Curtis Underwood prize exhibit, as stated in the last issue of El Palacio, brought out quite a number of interesting and important canvases from artists in Santa Fe, there being also several from Albuquerque and Taos artists. Incidentally, the exhibit and the manner of awarding the prize, aroused considerable controversy in local art circles. These discussions should prove stimulating. Mr. Underwood awarded the prize of \$500, as well as the purchase prize of \$500, making a total of \$1,000, to Mr. Raymond Jonson, for his picture entitled "The Power of God." The painting measures 35x41 inches and is a striking exemplification of Mr. Jonson's vivid symbolism. Possessed of a poetic imagination and a consummate skill as a designer, he has succeeded in producing a picture that should command attention no matter where exhibited. In a field of snow spotted by blue shadows arise giant cliffs of blue and purple reflecting the indirect light from the sun. As one studies the picture, one cannot but admit that it is a powerful conception of the might of nature. Mr. Underwood also purchased as a gift for the Museum a companion picture "Light." In it the artist has produced the intense effects of the direct light of the sun by a yellow disk in an orange sky.

In the foreground rise huge cliffs and mesas, cool blue in the shadows, and in vivid contrast with the scorching light of the background.

Among other noteworthy pictures in the exhibit is a decorative triptych by Bert Phillips of the Taos colony. It is entitled "Tuil-Ah-Pella and His Friend, Santana, Went to the Mountains to Hunt the Deer," and is a poetic conception of Indian life and southwestern mountain landscape, the keynote of the background being the yellow of cottonwoods and aspens, which is carried forward in yellows and delicate greens to the fields in the foreground touched by the autumn frosts. The two Indian figures, one of them draped in the typical white costume of the Taos braves, is carrying a bow, while the other, a younger man, has just dismounted from his horse and is looking across a charming mountain lake through the trees following a deer that is leaping in fright. Mr. B. J. O. Nordfeldt, Willard Nash, F. G. Applegate, J. G. Bakos, Carl Redin, Wm. Shuster, Sheldon Parsons, and other members of the New Mexico guild, have fine canvases in the exhibit. One alcove is given to water colors of charm and directness, and masterly etchings by Nordfeldt fill one wall.

Twitchell Memorial Meeting

The New Mexico Historical Society, at its regular monthly meeting on Tuesday evening, September 15th, paid tribute to the memory of its late President, Colonel Ralph Emerson Twitchell. Af-

ter the transaction of business and the election to membership of Mr. J. C. Wilmarth of El Paso, and Mr. Don Casados of Santa Fe, addresses were made by the Hon. Frank W. Clancy, dwelling on Colonel Twitchell's career of more than forty years as a lawyer; Mr. Edgar L. Street paid a feeling tribute to Col. Twitchell's indefatigable enthusiasm for Santa Fe's civic progress; Mr. Lansing Bloom emphasized Col. Twitchell's remarkable work as a historian and author, having placed upon the President's table a complete set of his historical works as they have been printed from time to time, and including bound volumes of large size as well as a score of pamphlets that have appeared in the shape of bulletins of the New Mexico Historical Society; Col. Jose D. Sena spoke of Col. Twitchell's steadfast friendship for the Spanish-American, and of his unostentatious charity; Mrs. L. Bradford Prince recalled a number of incidents in which Col. Twitchell had figured in local history. In the absence of Dr. Edgar L. Hewett, the editor of *El Palacio* referred to Col. Twitchell's intimate connection with the Museum of New Mexico, the School of American Research, and his triumph in creating at the California-Pacific Exposition at San Diego an exhibit that ranked high among those which made that event notable. Mr. Gerald Cassidy had for his theme Col. Twitchell's interest in art, as manifested in a collection of books on art which he presented to the Museum li-

brary, as well as his relations with the Santa Fe and Taos artists. At the same time he submitted to the Society two sketches of a proposed memorial to Col. Twitchell. A committee on resolutions was appointed which will also take under consideration the subject of the proposed memorial.

Talk by Miss Harlean James

Miss Harlean James, Executive Secretary of the American Civic Association, with headquarters at Washington, D. C., but whose home is in Denver, was in Santa Fe for several days beginning September 20th. After visiting Santa Clara on Sunday, where she witnessed one of the Peace Dances, she addressed those interested in city planning at the Art Museum. Her talk was both interesting and helpful, and made a deep impression upon her audience. Later in the week she also spoke to the Kiwanis Club at its weekly luncheon, and was the guest at several social affairs arranged for her, at which she had opportunity to impress further the need for city planning and a city planning commission.

Award of Underwood Poetry Prize

John Curtis Underwood, whose prize exhibit of paintings is mentioned elsewhere, awarded four prizes in a poetry contest to which almost a thousand contributions were submitted by writers in practically every state in the Union and beyond. Bill Stahl was given the first prize of \$499, Miss

Mary Austin the second prize of \$299, while Earl Scott and Winifred Graham Stewart, the last named of Monrovia, California, were given a prize of \$199 each.

Three Archaeological Lectures

The Santa Fe Country Club was host to Dr. H. J. Spinden, Dr. A. V. Kidder and Dr. S. G. Morley, who each delivered a lecture on the theme "What is Civilization?" Dr. Spinden gave "The Answer of Ancient America," Dr. Morley had for his subject "The Culture of the Mayas," and Dr. Kidder "The Lesson of Pecos."

IN MEMORIAM

Death of Dr. A. T. Clay

Rev. A. T. Clay, D. D., for many years eminent in the field of Babylonian archaeology, died after an operation in a New Haven, Connecticut, hospital. Dr. Clay had been for several years on the Managing Board of the School of American Research, and also for two years gave courses in Oriental archaeology at the summer school in Santa Fe. He was sixty-eight years of age, although much more youthful and even boyish looking in appearance up to the time of his death. He was a native of Hanover, Penn., and a graduate of Franklin and Marshall College, from which he graduated in 1889. He completed a three year's

course in the Lutheran Theological Seminary, Philadelphia, from which he went to the University of Pennsylvania, being the first Fellow in Assyriology, and also instructor in Hebrew from 1892 to 1894. In 1895 he was pastor of the Lutheran Church at South Bethlehem, Pa., but after one year in the ministry resigned to accept the post of instructor in Old Testament Theology at the Lutheran Theological Seminary at Chicago. In 1898 he returned to the University of Pennsylvania as lecturer in Hebrew, Assyrian and Semitic archaeology, and assistant curator of the Babylonian section of the University Museum, soon thereafter being appointed to a full professorship. In 1910 he was appointed to the Wm. M. Laffan chair of Assyriology at Yale University endowed by J. Pierpont Morgan, and as such he published a series of Babylonian papers from Mr. Morgan's library. He was also the author of several volumes and a large number of papers on archaeology and other scientific subjects. While annual professor of the American School of Archaeological Research in Palestine, he organized the Society of the Holy Land in 1920. He was at Bagdad in charge of the recently opened School in Oriental Archaeology, arriving there at the same time as Dr. Edgar L. Hewett, who delivered the opening lectures of that institution. Returning to the United States, Dr. Clay suffered a nervous breakdown, and a few weeks ago underwent an operation that resulted fatally.

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IT IS WRITTEN

Santa Fe's Fame Abroad

The Paris edition of the New York Herald recently published a portrait of Howard B. Patterson, recently a member of the Santa Fe group of painters. In connection therewith, it prints the following interview with him:

"The Santa Fe Chamber of Commerce calls the territory for fifty miles around the most interesting fifty miles in the world, and it comes very near to being true," said Howard Bashman Patterson, now at 20 rue Campagne-Premiere, in Paris. Along with Paul Burlin, Marsden Hartley and various other American painters who have since come to France, Patterson is enthusiastic about the

beauty of the New Mexican country and its influence, particularly upon the artist reared in the East.

"I went out intending to stay three months and I stayed twenty." In the exceeding brilliance of the atmosphere, in the resultant coloring, in the character of the architecture, and especially in the bizarre and primitive qualities which the persistence of the Indian traditions lends to the surroundings, Patterson says the painter of the Atlantic coast finds a whole new world of sensation and experience and an irresistible impulse to new creation. In 1914, at the opening of the war, he spent several months in France, and, though his experiences here were eminently interesting, he found in Europe nothing like the stimulus to new work that he discovered in this remote world of the American Southwest.

Howard Patterson's study of painting and much of his early work was done in Philadelphia. Many of the summers he spent painting in Woodstock. A number of the canvases of this period, such as his Independence Hall, Philadelphia, Broadway, New York, and his circus scenes, figured in a general show which he assembled after he had worked almost two years in Santa Fe. A few of the Eastern scenes he painted over, but most of them he left in their original state, since they marked definitely the difference in his manner before he went West. A bolder and freer treat-

ment becomes evident in the canvases of Colorado, and in the New Mexican studies of landscape, architecture and Indian dances there is a spirit which the others do not have. Though Patterson is strongly interested in the decorative craftsmanship of the Indians, he has chosen to paint from his own reactions to the country and its customs, rather than merely devoting himself to an absorption of the primitive feeling of the people and their sense of decorative form.

Mesa, Canyon, and Pueblo.

Thus far, no books have appeared that equal the charm of those of Dr. Charles F. Lummis in describing accurately and at the same time interestingly the picturesque places of our great Southwest. He knows how to impart the flavor of the soil, and to produce the atmosphere that sets apart Pueblo land from all other sections of America. It is with delight therefore that El Palacio greets the appearance of "Mesa, Canyon, and Pueblo" from the press of the Century Company. While the book is based on the earlier volume of "Strange Corners of Our Country," most of the material is new or rewritten, bringing the book up to date so that the modern traveller will find it a companion without which he would lose much of the allurements of a visit to New Mexico and Arizona. It will be recalled that Dr. Lummis is the coiner of many of our best known travel phrases, such as "See America First," "The Land of Poco Tiem-

po," "Sunshine, Silence and Adobe," "The Cities that God Forgot," and many others that in a few words carry a comprehensive significance. Dr. Lummis writes as one who has been a part of the scenes and events he describes so vividly. The reader can rest assured that what he states is authentic, even though it is the very essence of romance and poetry. Being issued by the Century Company assures that the book's typography and binding are in the best of taste. The illustrative material furnished by Dr. Lummis is excellent, although it might be criticised for not being placed in exact juxtaposition to the text to which it belongs. Possibly, in the hands of some artist, a great deal more might have been made of it, but that is a minor defect. It seems that Dr. Lummis has resumed his literary stride which had been interrupted by serious and painful illness, and we may look forward to more volumes from his gifted pen.

International Studio

The biographical sketch of Ralph M. Pearson by Mrs. J. G. Osburn in the September number of "The American Magazine of Art" emphasizes the value of Pearson's "Etchings as Works of Art" in the June issue of the "International Studio" to which previous reference has been made by El Palacio. This same issue also prints "The Little Street in Spain," which although it finds its theme in earthquake-stricken Santa Barbara, also has much of interest to

Santa Fe. As Henrietta Boeckmann, the author states in her introduction: "Santa Barbara, with its splendid southern exposure was originally laid out with great care following the forethought of none less than his Majesty, King Philip of Spain. This fact was discovered by Zelia Nuttall in Madrid but eleven years ago, though the ordinances for the laying out of towns in the New World were issued by the painstaking monarch from the palace of the Escorial in 1573. The title of these papers, which reveal a remarkable attempt to formulate principles of town planning and to impose their execution, *pro bono publico*, on the pioneers of the New World, reads: 'Real Ordenanzas para Nuevas Poblaciones, y pacificaciones.' This interesting legacy of the past describes what is an ideal plan for the location of a town according to artist, churchman, engineer, architect, strategist, meteorologist and hygienist. Minute directions were given concerning the proportions and size of the main square which was to form the nucleus of the township, to furnish a place of recreation for its inhabitants and to be surrounded by stately public buildings, shops and commercial houses only, lined with an arcade. Four main streets, also with arcades, were to extend from the middle of each side of the square, while two minor streets were to converge at each side of its corners. These were to face the cardinal points so that the main streets leading to the principal square should not be exposed to the four

principal winds, which would cause much inconvenience. The writer continues to describe Santa Barbaras "Little Street in Spain" which is giving inspiration to those who are rebuilding those portions of Santa Barbara laid low by the recent earthquake. However, here in Santa Fe, as was pointed out by the late Colonel Ralph E. Twitchell, the royal ordinance referred to, also formed the basis for the laying out of the City as it did for many other New World towns. The cover page in color, of the June number of the Studio is a reproduction of Robert Henri's "The Skipper."

INDIAN CRAFTS AND SYMBOLISM

El Palacio invites discussion of Indian arts, crafts and symbolism. Such discussion may be vitalized by communications in the form of questions that some other reader may undertake to answer. It is desired to gather information from those who have been in personal touch with the Indian and know something of his view point. Of course, limitations of space forbid the publication of lengthy communications and the editor reserves the right to abridge, condense or synopsise contributions that may be received. A friend and supporter of the Indian Fair writes for instance: "I would expect the variety of exhibits to drop as it will be guided largely by market demands for things which can be used by white people. But that can be

counteracted by the prizes offered—provided the prize lists are sent to the Indians early in the autumn. I suggest keeping the Indians at school in a separate class so as not to let the other Indians feel the efforts of the lone worker were ignored. Undoubtedly, a single article made with joy, for personal use, has a greater appeal than things made in bunches, for sale. But it is at that point that the real artist will show himself above the crowd if given a chance. For that reason I do not favor the prizes being 'for the best ten or twenty-five pieces' exhibited by an individual. I would also urge the use of some of the prize money for the best-grown cotton and for encouraging the growth of their own materials wherever possible. I would suggest, for instance, prizes for the prepared natural dyes." The writer touching upon another subject, which is apropos because of the proposed establishment of a museum at the Otowi and the creation of a National Park: "Having a museum in the surroundings from which the things were taken, is my idea of where museums should be. It is also a mistake of all museums not to show how things were used and in not having enough detailed information about them. I hope the Otowi Museum will not be merely a series of cases!"

SCIENCE AND ART

Analogies and Affinities

From the address of Horace Lane, President of

the British Association for the Advancement of Science: "The primary aim of science as we understand it, is to explore the facts of nature, to ascertain their mutual relations, and to arrange them as far as possible into a consistent and intelligible scheme. It is this endeavor which is the true inspiration of scientific work, as success in it is the appropriate reward. The material effects come later, if at all, and often by a very indirect path. We may, I think, claim for this constructive task something of an esthetic character. The provinces of art and science are often held to be alien and even antagonistic, but in the higher processes of scientific thought it is often possible to trace an affinity. The mathematician at all events is at no loss for illustrations of this artistic faculty. A well-ordered piece of algebraic analysis has sometimes been compared to a musical composition. This may seem fantastic to those whose only impression is that of a mass of curious symbols, but these bear no more resemblance to the ideas which lie behind them than the equally weird notation of a symphony bears to the sounds which it connotes or the emotions which these evoke. And it is no misplaced analogy which has led enthusiasts to speak of the poetical charm of Lagrange's work, of the massive architecture of Gauss's memoirs, of the classic perfection of Maxwell's expositions. The devotees of other sciences will be at no loss for similar illustrations. It is not the case,

for instance, that the wide-spread interest excited by the latest achievements of physical science is due not to the hope of future profit, though this will doubtless come but to the intrinsic beauty as well as the novelty of the visions which they unfold?"

Science and Social Ethics

Professor T. D. A. Cockerell of the University of Colorado, but formerly of New Mexico, where he has been on the faculty of the Normal University at Las Vegas as well as of the Agricultural College at Mesilla Park, contributes to the issue of September 11th of "Science" his paper on "Science and Social Ethics" read before the meeting of the Southwestern Division of the American Association for the Advancement of Science held at Boulder this summer. He said in opening: "Primitive man, with his rudimentary knowledge of good and evil, could not attain a level of existence much above that of the brutes, in spite of the superiority of his brain. Even today, men live almost as wild animals in the tropical forests of South America. The remains of Paleolithic man in Europe show us that he had a brain as large as ours, and his art proves his capacity for understanding; yet he lived in what we consider a barbaric state. Thus it is impossible to be good without being wise, if we understand the word good in a pragmatic sense, as meaning good for something. Yet we must agree that science alone cannot adequately

minister to human needs." It was Dr. Cockerell's conclusion that "You cannot have successful democracy without moral sense, and that must show itself equally in tenderness of heart and honesty of purpose. It is not enough to mean well; you must do well, cooperating with the universe in which you live."

IN THE FIELD

Russian Scientific Expeditions

It is officially announced that an expedition is being sent by the Russian government into the provinces of Saratov and Ulyanovsk to study the vicissitudes of culture during the prehistoric period on the Volga river. Another expedition is leaving for Daghestan to study the languages, monuments, architecture, art and antiquities. A four month excursion is being organized to Krasnokokshaïsk, Penza, Kazan and Sarapol to study the language and culture of the Finnish races of those districts.

Exploring Armageddon

Professor James Henry Breasted, prominent in the affairs of the Archaeological Institute of America, and head of the Oriental Institute of Chicago, is directing an expedition to the ruins of the ancient fortified town of Armageddon in Palestine, the famous battleground of the ages. John D.

Rockefeller has pledged \$215,000 towards the expenses of the expedition.

Archaeology from an Airship

The following note is taken from the September issue of *Art and Archaeology*: "Flying as an adjunct to archaeological research is being tried out in Hampshire and Wiltshire, England, by C. G. S. Crawford and Alexander Keiller, who are credibly reported to have made important discoveries, some dating from Roman times, in regions hitherto not supposed to have any archaeological importance. The angle of vision from a plane permits the perception of much that is invisible from the ground, and thus locates promising sites for excavation or study."

Early Man in America

"Science" recently quotes Dr. Edwin T. Hodge, Professor of Geology at the University of Oregon, to the effect that Asiatics reached America in the region of the Columbia river at least 25,000 years ago. He asserts that the early presence of primitive man in Oregon is shown by the discovery of fossils of a race of men who were antecedent to the Indians. As a result of his studies extended over the last eight years, Dr. Hodge has arrived at the conclusion that the climate in those days was even more agreeable than that of the present time. The glaciers which occupy the crest of the Cascade range, according to him, are due to mountains

which then stood 1,000 feet or more higher than they do now, robbing the moist, warm western winds of their moisture and their warmth.

PAINTERS AND SCULPTORS

Taos Society Exhibit

The exhibit of the Taos Society of Artists for 1925 has reached Denver, and the Rocky Mountain News speaks as follows of it: "Not alone because of its color and vigor of expression, but because of its flavor of the Southwest—that magieal land of desert and pueblo, its unflooded plains and picturesque Indian life, make the exhibit a welcome one at any time. The Taos exhibit this year seems especially interesting. Its bright colors and statuesque Indians add a touch of gayety to Chappell House. Admirers of the Tacs school will find many old favorites present. Phillips, Couse, Sharp, Berninghaus, Rolshoven, Nordfeldt and others equally well known are represented. Sandzen, who has just completed a one man show at Chappell House, is again represented by several small canvases."

PERSONAL MENTION

Marriage of Miss Gwendolyn Meux

Miss Gwendolyn Meux of St. John, Newfound-

ARROYO EROSION IN CHACO CAÑON

KIRK BRYAN of the U. S. Geological Survey and formerly with the University of New Mexico, writes in "Science," October 16, on "Arroyo Cutting in the Southwest." He declares that "it is evident to all observers that the formation of the channel trenches is recent as early settlers in the region can remember the time when many of these valley flood plains were intact and the floods spread widely. At that time, meadows, belts of cottonwood or willow trees, and even swamps characterized the floors of valleys that now support only scattered sage, greasewood or mesquite. The formation of the arroyos has had a large effect on the distribution of vegetation and on the use of the valley floors for farming and grazing. Notable changes in population, including the abandonment of villages, have occurred and therefore the cutting of the arroyos is an outstanding event of interest to historians. * * *

"According to the local inhabitants, the present channel trench of the Rio Puerco, a tributary of the Rio Grande in New Mexico, was cut in the late 80's. The flood waters are confined between banks and are no longer spread widely, so that they are not easily diverted for irrigation. Subsequent to this entrenchment the towns of San Ignacio, San Fernando y Blas and San Francisco located on the

river, have been abandoned. The natural hay fields of the area have largely disappeared. However, above Cabezon, where Simpson crossed the river in 1849, there was at that time a trench, for he states that the channel was one hundred feet wide, it contained pools of stagnant water, the banks were twenty and thirty feet high. and had to be cut down to allow passage of the artillery. Jackson, in 1877, crossed on a bridge at Cabezon, five or six miles below the point at which Simpson crossed. In 1846, J. W. Abert reached the Rio Puerco at a point west of Albuquerque, where the banks of the river were '10 or 12 feet high' and vertical, Further upstream he camped near a ruined town which he heard afterwards was called 'Poblazon' and here the banks of the river were about thirty feet high. From his general description he reached the river above San Ignacio, which was occupied until 1911, and the abandoned town was San Fernando y Blas, of which only the faintest traces remained in 1909. From the foregoing account it seems that erosion had begun on the Rio Puerco in the 40's, and therefore about forty years before the time given by the oral local residents.

"The arroyo of Chaco Cañon, a tributary of San Juan River, is now twenty to thirty feet deep and 150 to 450 feet wide. Many of the tributary cañons, such as Mocking Bird Cañon, are yet undissected, although a falls that recede each year marks

the head of the tributary arroyo which will eventually destroy the alluvial plains in these cañons. The arroyos have increased since the early expeditions to the cañon as recognized by Dodge."

"According to Simpson, the 'Rio Chaco' had, at the time of his visit in August, 1849, a width of eight feet, and a depth of one and a half feet at his camp near Una Vida. It is evident that this description applies to the muddy water that was then flowing. No mention is made of a channel or arroyo, although Simpson described the steep-walled arroyos of three other streams that were crossed on the way to Chaco Cañon.

"Lieutenant C. C. Morrison visited the cañon in 1875, but does not mention an arroyo. Oscar Loew visited the ruins, but his description of the topography of the cañon is too vague to be of value.

"William H. Jackson visited and spent five days in Chaco Cañon in 1877. Five or six miles above Pueblo Pintada the arroyo was so shallow that the Navajos had formed 'water pockets' (reservoirs) by obstructing the channel (p. 432). Near this ruin the arroyo was ten or twelve feet deep and dry (p. 433). Between the ruins known as Pueblo Pintada and Weji-Ge, the dry bed of the arroyo with its vertical banks almost entirely cut off communication from one side of the cañon to the other. Numerous small cottonwoods grew along the bank (p. 436). Near Una Vida he notes that the arroyo is dry, although Lieutenant

Simpson had found running water in 1849. He explains that at the time of his visit (spring) floods are rare, but that Simpson was there in August when floods are more common (p. 436). At Pueblo del Arroyo the arroyo was sixteen feet deep and forty to sixty feet wide (p. 443 and Pl. LIX). Two hundred and fifty yards below there were shallow pools of water in the arroyo, and here Jackson camped. New grass, young willows and cottonwoods in the bed of the arroyo, whose vertical banks were used to confine their animals, extended for half a mile up and down stream (p. 446).

"It is evident from this account that in 1877 an arroyo existed, but it was yet small, for at Pueblo del Arroyo, where the greatest dimensions are recorded, sixteen feet deep and sixty feet wide, the arroyo was thirty feet deep and two hundred to three hundred feet wide in 1924. Unfortunately, no one has described in detail conditions in Chaco Cañon previous to Jackson's trip in 1877, but the very vagueness of the earlier accounts may be taken as evidence that no such arroyo as Jackson saw existed.

"The evidence for the Navajo country lying largely in northern Arizona has been reviewed and conditions summarized by Gregory, based on his surveys of 1909, 1910, 1911 and 1913.

"A lake in Bonito Cañon described by Simpson in 1850 has disappeared, and the cañon now has an arroyo twenty to thirty feet deep. The lakes in

Laguna Cañon, shown on the United States Geological Survey's Marsh Pass map, published in 1882, no longer exist and their floors are trenched.

"In 1880 a perennial water body existed in Tyende valley and as late as 1893, a road traversed this valley, crossing and recrossing the stream, which is now an arroyo twenty feet deep. In 1894, the alluvial floors of Walker Creek and Chinle Creek were cultivated by the Indians, but in 1913 Walker Creek flowed in an arroyo eighty feet deep and Chinle Creek in an arroyo one hundred feet deep. As a result of reviewing this evidence and from all data gathered from local inhabitants, Gregory concludes that the trenching took place within twenty-five to thirty-five years of this work, that is, from 1880 on. The evidence brought forward by Gregory is reiterated by Reagan. * * *

"According to Olmestead, the main street of Silver City, New Mexico, is a drainage channel that was originally two or three feet lower than the adjacent ground. In 1887 this channel began to deepen, bridges were built for crossing and a wooden drop was constructed to prevent further headward cutting. This drop was carried away in a flood about 1892 (?), (1896 according to Rich), and erosion proceeded until, in 1917, the channel was over 100 feet wide and thirty-seven feet deep. Numerous buildings have been carried away in the progress of this erosion.

"The floor of the cañon of Blue River, a moun-

tain tributary of the Gila, was in 1885 covered with grama grass, hardwood trees and pine. The stream had many trout. In 1900 floods began to cut an ever widening channel and active erosion was in full swing by 1906. In 1921 the bottom of the cañon was ruined for agriculture and pasturage. The forty-five ranches with three hundred inhabitants that existed in 1900 were decreased to twenty-one ranches and ninety-five people in 1921. * *

"Rich has described in much detail the arroyos or channel trenches of the streams tributary to Gila River by way of the Mangas River, an ephemeral stream of large drainage area that heads in the Silver City quadrangle. The arroyos are still working headward, but Rich fixes the date of their beginning between 1881 and 1891.

"While these changes were taking place Gila River, the master stream of southern Arizona, was undergoing more complex changes. In its upper reaches it entrenched itself in its flood plain much after the fashion of its tributaries, and below the mouth of Mangas river the channel is increasing in width by the erosion of its banks and is consequently destroying its former flood plain that is now valuable irrigated farm land. Between October, 1915, and September, 1916, 2,145 acres of this land were swept away in Safford valley and the San Carlos Indian Reservation. * * *

"Huntington has suggested that a slight change of climate toward dryer conditions would decrease

the vegetative cover, promote more runoff and be equally effective in producing channel trenching. Gregory, Visher and Bryan have taken a favorable attitude toward this hypothesis and have brought forward supporting but not conclusive evidence.

"Reagan has presented the interesting postulate that in northern Arizona the numerous prehistoric inhabitants built so many dams and diverting embankments in the smaller streams that floods were sufficiently retarded so that alluviation took place farther down stream. With the disappearance of these people their works fell into decay and erosion began.

"Most of the writers who have considered the question attribute the erosion of the arroyos to the introduction of live stock and the consequent decrease in the vegetative cover and the formation of trails. These changes promoted rapid run-off and increased the rate of erosion.

"Dellenbaugh, in a comment on Rich's paper, points out that years ago he saw arroyos in places where there were no cattle and never had been. He believes that the channels of main streams are lowered by sudden floods in which the tributary does not share. Thereafter the channel of the tributary cuts back by headwater erosion ('retrogrades') and the channels of the secondary tributaries are also cut back ('cross-cuts')."

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PAUL A. F. WALTER, EDITOR.

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July 16, 1918.

IT IS WRITTEN

Mexican Folkways

A commendable undertaking is the bi-monthly publication of a new magazine at Mexico City entitled "Mexican Folkways," which should have a wide appeal in the United States. It gives a "close-up" of the folk-spirit of the masses in the neighboring republic, the spirit which roots deeper and outlasts all the political changes of the ruling classes. The magazine is printed in Spanish with English translation following each article. The illustrations are admirable. No. 2 of Volume 1 of "Mexican Folkways" is to hand and something of its interest is apparent from the table of contents,

which includes: "Esthetics of Indian Dances" by Jean Charlot; "Dances of the Moors and Christians" by Alfonso Toro; "The Dance of the Sonajas" by Carlos Gonzalez; "Cures and Medicine Women" by Frances Toor; "The Purple Fabrics of Oaxaca" by Dr. Atl; "Text of the Passion Play at Tzintzuntzan;" "Marks of Fire" by Rafael Sala; "Tzontenoc, a Deity," by R. Ceballos Novela; "The Legend of the Man of Evil" by Luz Vera; and the tale of "The Coyote and Opossum." The subscription price is only \$1.25 a year with a special rate of \$1 a year for high school students.

Manito Masks

Santa Fe has manifold interest in "Manito Masks," the latest book by Dr. Hartley Alexander of the University of Nebraska, recently from the press of E. P. Dutton & Company. In the first place, Dr. Alexander has spent several summers in the old town. In the second place, he likes the city immensely and is a loyal defender of its traditions and ideals. He is a staunch advocate of a revival of the Summer School so successfully inaugurated and conducted ten years ago but suspended because of the war. He wants to come back to Santa Fe and hopes to be a factor in making the Summer School what its first managers desired it to be—a center of culture for those interested in the Science of Man, the teacher of the arts, handicrafts and sciences as they have been

developed and affected by environment of Desert and Mountains here in the Southwest. Thirdly, the illustrations of the book, unique pen and ink sketches, by Anders John Haugseth, were exhibited in the Museum here last year by the artist who also delighted in what Santa Fe offers all the world, but especially to the artist. The main reason, of course, remains that the theme and its treatment are of the Indian, his myths and ceremonies which found their highest expression in the country tributary to Santa Fe, to which Dr. Alexander went for his inspiration. As stated on the cover, these masks are "Dramatization, with Music, of American Spirit Legends." There are nine one-act plays based on the ritual of the American Indian, and what a mine of suggestions they are for the annual Santa Fe Fiesta! "The author's desire has been to produce in a form intelligible to the reader the true spirit and significance of Indian symbolism. The mask, to the Indian, conceals at the same time that it represents the real character of events and forces, and this inner spiritual meaning is conveyed through ritual. The simplicity and depth of these simple one-act plays recall very strongly the beginnings of Greek tragedies. Manito Masks, combining color, motion and music, is a faithful interpretation of the art of the Indian, for whom art is not an outer reflection of life but an integral cause. Mr. Haugseth's illustrations are not only superb pieces of virile pen and ink work,

but are scrupulously correct as regards the details of Indian costume and symbolism."

The author refers to experimental production of several of the Masks in Santa Fe and one can picture in imagination the superb effect with which these might be presented some day in the proposed Fiesta Theater. In his introduction, the author emphasizes that "the salient trait of American Indian art is its symbolism." "Music, especially the rhythms of his drum, supplies his prime instrument of order." "As his drum gives form, so his song gives substance to the Indian's understanding." "Spectacle, which includes not only the glitter of ornaments and the rippling of wind-swept plumes, but also the motion of dancing forms and the stark stagecraft of painted bodies, is not less an agent than is song."

The author freely confesses: "There is no pretension that these Masks are like Indian performances. The materials are Indian materials, freely handled, but it has been the author's aim to try to invent a form in which the charm of Indian lore may be translated into a poetic and dramatic idiom at once suitable to its native spirit and intelligible to our own. Suggestions are drawn from many themes, and indebtedness should be expressed especially to the works of Alice Fletcher, Frances Densmore and Natalie Curtis, and for one very beautiful flute melody, hitherto unpublished, to Thurlow Lieurance."

Aside from these considerations, the Masks are powerful dramatic expressions of universal themes and passions, which will appeal even to those who have no interest in the Indian, his culture and processes of mind. "How Death Came into the World," the title of the first Mask, has been a theme in every clime and in every age, which find supplemental elucidation in the masks that follow; "His-Voice-is-a-Whisper" the story of the fallen warrior who vainly endeavored to return to life from the spirit world, and "Carved Woman," an Indian version of "Orpheus and Eurydice," "The Scalp," "The Man who Married the Thunder's Daughter," "The Weeper," for which the author acknowledges his indebtedness to Francis LaFlesche; "Earth-Trapped," "Living Solid Facc," "Butterfly Girl and Mirage Boy," all emphasize the fact that the Indian concerned himself much with the nature of Death and the Spirit World.

Literalists may pick flaws or invite argument, but to those who delight in drama and have found in Indian thought and philosophy a new world, "Manito Masks" will be a source of joy and deep satisfaction.

Poetry Prize Winners

"Poetry" for November announces the annual prize winners, a feature inaugurated in 1913 when the Henry Haire Levinson prize of \$200 was announced and awarded the following year to Carl

Sandburg; among others known in Santa Fe who were awarded the prize being Vachel Lindsay, Edgar Lee Masters, John Curtis Underwood and Wallace Stevens. The prize this year goes to Ralph Cheever Dunning for his group of poems "The Four Winds." A prize of \$100 is awarded to Leonora Speyer for "Ballad of a Lost House;" another prize of \$100 for good work by a young poet and given anonymously by a poet (we suspect J. C. Underwood) goes to George H. Dillon for "Preludes." Countee P. Cullen is given the John Reed Memorial prize for "Threnody for a Brown Girl." Honorable mention is given among others to Glenn Ward Dresbach, formerly of Tyrone, New Mexico. Previous prize winners, in addition to those mentioned, who have been in Santa Fe or lived in New Mexico are John Gould Fletcher and Alfred Kreymborg. Harriet Monroe, the editor, in November prints one of her little essays on modern poets, in this instance: "Lew Sarrett and Our Aboriginal Inheritance." In quoting from "The Blue Duck" she says: "Alice Corbin (Santa Fe) who has studied aboriginal rhythm in New Mexican pueblos, says that in this poem the author comes closer to the beat of Indian music than any other poet who has attempted it.' It convinces one also of an authentic and spontaneous use of Indian symbolism; for none of its images is dragged in—all are there as an inevitable part of the life and thought of the tribal bard who utters the chant." And this re-

calls the editor's tribute to Alice Corbin (Mrs. William Penhallow Henderson) in the September issue of "Poetry:"

"With Alice Corbin the aboriginal and Mexican life around her, set against a background of desert and mountains, has absorbed of late her artistic energies. The old Mexican woman, the goat herd Juan Quintana, the tribal dance festivals—the various details of life left over from long ago in the midst of our modern world—these have been the theme of her too infrequent art. But her earlier lyrics were more personal in their joyous reaction to the mystery and immensity of the universe. She is always aware of larger spaces behind our little lives; the five quatrains of *Nodes* express this consciousness with singular intensity:

The sun and all the planets in the sky,

Beside the sacred wonder of dim space,
Are notes upon a broken tarnished lute

Which God will some day mend and put in place.

"And such poems in free verse as 'Music,' 'In the Desert,' 'One City Only,' beat slow rhythms like muffled drums."

Returning to Sarrett's place among those who have found their inspiration in Indian themes, the critic says: "But there are important earlier names in Cronyn's 'Rainbow Anthology,' a number of them with poems from our aboriginal number of February, 1917; names of poets who have followed hints of beauty gained through contact with vari-

ous tribes. The wild flavor of primitive tribal life is in such poems as Frank Gordon's 'Sa-a Narai,' Constance Skinner's 'Song of the Whip-plaiting,' Alice Corbin's 'Buffalo Dance' and 'Where the Fight Was,' Mary Austin's 'Prayer to the Mountain Spirit;' as well as in direct translation by Frank Cushing from Zuni epics, and Natalie Burlin from Navajo songs. In these beautiful poems, and in Lew Sarrett's perhaps most of all, we are made aware of a precious heritage of primitive poetry. And their poetry is but one aspect of these tribal arts which, as we know them better and learn to appreciate their value, may prove an immense refreshment to our somewhat jaded inheritance of European traditions. Today it is impossible to calculate the influence of these primitive sources of beauty upon the future of American architecture, music, sculpture, poetry and the dance." Lew Sarrett's "Tamarack Blue" is printed in the September issue.

The October number of "Poetry" prints a new poem by Witter Bynner of Santa Fe: "Epithalamium and Elegy." William Haskell Simpson, so well known in Santa Fe, contributes to this issue a group of poems "Desert Trails," voicing his reaction to places and scenes in New Mexico and Arizona, as is evident from these sub-titles: "Sun-Down-Shining," "Dias Pasados," "Winds of March," "Grand Cañon," "Vaquero" and "Song of Lo-Man-Kwa."

Old Santa Fe

With the New Year, the New Mexico Historical Society will begin the publication of a historical quarterly, to be printed by the press of El Palacio. It is to be a resumption of "Old Santa Fe," founded by the late Colonel Ralph E. Twitchell and which occupied a high place among historical quarterlies but suspended publication some years ago. The subscription price is to be Three Dollars a year and each number is to have one hundred pages. Subscriptions should be mailed to the editor of El Palacio. Limited space will be given to advertisements at \$100 per page per annum,

IN THE FIELD

Ancient Viking Stronghold

Near the city of Norrkoeping in southern Sweden, a powerful Viking fortress, the headquarters of a northern chieftain of at least thirteen hundred years ago, was uncovered and identified by two Swedish archaeologists, Dr. Arthur Norden and Colonel N. D. Enlund. The name of the place "Ringstadt," is identical with that given the estate of the heroic Helge Hundingsbane in the Icelandic Edda. The location at the head of Bravalla Bay is of strategic importance and remains of primitive fortifications or palisades have been traced in several directions. What was first unearthed were

the stone foundations of an ancient dwelling with several adjuncts of the Viking Age. On the site of the blacksmith shop where horses were shod and swords were forged, there was found in a good state of preservation a bronze clasp. An adhering bit of rust indicated that attempts had been made to mend the broken pin with iron. This clasp was easily identified as belonging to the seventh century A. D., but a spear point found on the site of the women's building dated from the third or fourth century, while other objects classified themselves as late as the fourteenth century, so that the place was evidently occupied for a thousand years or more. The stone foundations extend 450 feet in one direction and 180 feet in the other. There are traces of a banquet hall with benches attached to the long sidewalls, as described in the sagas, and down by the river banks signs of a slaughter house, where barbecues were prepared at Yuletide and when the warriors returned from their raids which possibly may have extended as far as the eastern shores of America. Of the wooden piles used in fortifications the best preserved remains were uncovered by the drainage of the river.

Land Barrier Across Atlantic

Drs. E. O. Ulrich and C. E. Resser of the United States National Museum and Professor R. M. Field of Princeton, have returned from a geological ex-

pedition which yielded among other things, several hundred pounds of selected fossils, which prove, they state, that America and Scotland were at one time joined by a bridge of land. Fossils of trilobites, extinct crab-like animals, found in limestone at Durness, Scotland, are exactly like those from northeast Newfoundland, but utterly different from those found to the south of the land barrier. This isthmus was evidently narrow, the Arctic and Atlantic trilobites being found in rocks within one hundred miles of each other at both the American and European ends. The fossils belong to the Cambrian and Silurian epochs.

Research in the Pacific.

Dr. Clark Wissler, who while on the staff of the American Museum of Natural History, visited Santa Fe, will sail for Hawaii and Australia accompanied by Edwin R. Embree of the Rockefeller Foundation. Dr. Wissler is at present professor of anthropology in the Yale Institute of Psychology.

Dr. A. Hrdlicka Returns.

Dr. Ales Hrdlicka of the Smithsonian, a member of the Managing Committee of the School of American Research, has returned from a trip to India, Ceylon, Java, Australia, and South Africa in the interest of researches on man's antiquity and evolution.

In the West Indies.

Paul G. Howes, curator of natural history at the Bruce Museum of Greenwich, Conn., will leave in December for a collecting trip on the Isle of Dominica. It is planned to establish a permanent laboratory and base for the exploration of the Leeward Islands.

MUSEUMS AND GALLERIES**Museum of Natural History**

The entire third floor of the east wing of the American Museum of Natural History, New York City, is to be devoted to the new hall of reptile and amphibian life. The formal opening is to take place early next year.

GIFTS AND BEQUESTS**Milton Fund for Research.**

The second series of awards of the Milton Fund for Research are announced by the authorities of Harvard. Twenty-seven allotments are made for two years, \$41,000 for 1925-1926, and \$15,500 for 1926-1927. The fund yields an income of \$50,000 a year.

Millions for Research

The British Government spends annually Twenty Million Dollars for scientific research.—Wall Street Journal.

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VOTIVE POTTERY VESSELS FROM OTOWI

PERILS OF THE SANTA FE TRAIL IN ITS EARLY DAYS (1822-1852)



Hon. B. M. Read
Historian

IN the year 1852, William Carr Lane being Governor of New Mexico, there lived in Santa Fe one James L. Collins, one of the first American merchants that came to New Mexico, he having come in 1827.

Mr. Collins moved his business to El Paso, Texas, in 1843 or 1844, remaining at El Paso until about 1850, when he returned for good to Santa Fe, where he re-established his business, remaining in that occupation until 1857, at which time he was appointed as United States Indian agent, a position that had up to that time been filled by the Governor of the Territory.

Because of his experience as a pioneer, Mr. Collins must have been considered an authority on matters connected with the early history of the Santa Fe Trail. That, undoubtedly, was the reason that prompted Governor Lane to ask him to give, for the benefit of the public, his opinion on the advisability of risking the crossing of the plains from Missouri to Santa Fe during the winter months. The Governor, it seems, wanted that information in order to communicate it to the Legislature, then

in session at Santa Fe, as Collins' letter appears as an appendix to Governor Lane's message which he read to the Legislature in December 1852. Collins' letter reads thus:

SANTA FE, N. M., December 10, 1852.

DEAR SIR:

In answer to your inquiry on the subject of the practicability of a winter trip across the plains from the frontier of Missouri to New Mexico, I have to say, that my acquaintance with the route in question commenced in the year 1827. Previous to that date, I believe but one attempt was made to cross the plains in the winter, and that was in the year 1824 or 1825, by a small party from St. Louis, at the head of which was Messrs. Faulkner and Anderson. They reached a point on the Arkansas River, near Choteau's Island, where they were met by a heavy fall of snow, in which nearly all their horses and mules perished and they were compelled to winter on an island that has since been known as 'Log Island,' from the quantity of timber cut for the subsistence of the few remaining animals and to shelter the men from the storm.

After this it was for a number of years deemed impracticable to attempt the trip in the winter, but since the road has become better known it has been frequently traveled, often, however, resulting in great destruction of property, and of human life. In the month of December, 1841, Don Manuel Alvarez, an experienced and enterprising traveler, with a small party, was caught in a snow storm on Cottonwood creek, near Council Grove. In a few hours, two men and all his mules were frozen to death and the snow drifted in such torrents as to extinguish the fires in a very few min-

utes. All hope seemed to be at once shut out from the party; everything of life had perished, and they themselves seemed fast sinking into an everlasting sleep. Two of the number, the stoutest among them, had sank to rise no more, and the remainder would unquestionably have shared the same fate but for the energy of Mr. Alvarez himself, who, by absolutely driving the men into motion, was enabled to keep them alive until the storm had abated. Many of them, however, were badly frozen.

Few scenes have been presented to the view of men more terrific than the one encountered by this little party on that dreadful night.

About the same period another party under the charge of Don Ant. Roubidoux, met a snow storm at the same place. They lost in one night over 400 mules and horses, and one or two men, and narrowly escaped the loss of the entire party.

In 1844, Dr. H. Connelly and Mr. Spyre, as early in the season as the 12th of October, encountered a storm near the Arkansas River, in which a number of mules perished, and the remainder were saved by running them into the timber in the river, a distance of some 15 miles.

The same party, a few days subsequently, met a second storm on the Cimarron, in which they lost in one night over 300 mules and were compelled to remain until mules were sent from Santa Fe to their relief.

In 1848, Messrs. Waldo, McCoy & Co., government freighters, on their return to Missouri lost nearly all their cattle, amounting to 800 or 900 head. The wagons were left on the plains until spring.

In 1849, Messrs. Brown, Russell & Co., in crossing the Jornada from the Arkansas to the Cimar-

ron with a train of some twenty wagons, were overtaken by a storm of snow and sleet accompanied with a terrific wind. The men retreated to their covered wagons leaving their cattle to wander whither they would; but they instinctively kept within the inclosure formed by the wagons; they perished, however, in a few hours.

The snow drifted into the wagons through every crevice until they were filled nearly to the top of the bows, this fortunately sheltered the men beneath from the piercing cold without. Two of the men ventured, about day light, to get out of their wagon for the purpose of kindling a fire, but in a few minutes became so stiffened with the intense cold that they were unable to get into their wagon again without assistance. The others prudently kept beneath their blankets and canopy of snow during the whole day and succeeding night, not venturing to change their position, wisely determining to endure the pangs of hunger rather than run the risk of sharing the same fate of their unfortunate animals.

On the second day the storm abated, though the cold was still intense. They ventured from their coverts to look upon the sad wreck of life around them and to think upon the awful condition in which they were placed—a condition which none can realize but those who have experienced it. Hundreds of miles from any civilized habitation, in the midst of a desert waste producing not a stick of timber in a range of many miles, and no animal left, they seemed to be shut up by an inexorable destiny.

One consolation was left them, the train was loaded with provisions and they could use the wagons for fuel. But for this they must all soon have

perished; they were, however, enabled thus to sustain themselves until succor arrived in the spring.

In 1850, the same company with a large train of wagons with Government freight encountered a snow-storm between this place and San Miguel, in which they lost over a thousand head of cattle. For this loss they have a claim now pending before the Congress of the United States.

In the year 1851 the Cottonwood creek was again the scene of a terrible destruction of life. A Government train that had been started to the States by Col. Sumner, was overtaken by one of those destructive storms so frequently met with at that ill-fated spot; in a single night nearly three hundred mules perished; one man was also lost, and several others badly frozen. In the same storm, the party in charge of the mail lost all their animals near Fort Atkinson, but were fortunately picked up by a train that had been more fortunate than themselves, and brought on to the Fort.

Other losses of life and property could be recited if it were deemed necessary, and to this I could also add a detail of the destruction of the lives and property of our fellow-citizens by the marauding savage tribes that have infested the rout for the last thirty years, that would astonish the minds of the public that the attention of the Government had not long since been directed to the subject.

Trusting that the representations of your Excellency may arrest the immediate attention of Congress, to the end that further and more ample protection may be given to this route, not on-

ly against the depredations of the Indians, but
against the inclemency of the season,

I remain

With high consideration,

Your ob't serv't,

J. L. COLLINS.

His Excellency WM. CARR LANE,

Gov. of Ter. of N. M.

In my collection of valuable historical documents, and now, historical letters from New Mexico's pioneers, the Governor's message herein alluded to is to be found numbered "165" under letter "L."

Of the various authors and professors of history that have called on me with a view of verifying historical statements found in my historical productions and to procure other information from my collections only three have I allowed to read the Collins letter and to refer to it in their own writings. These are: Prof. Ralph P. Bieber, of the Dept. of History, Washington University, St. Louis, Mo., Sor. Mary Loyola, Prof. of History, College of the Holy Names, Oakland, California, and Prof. St. George Leakin Sioussat, Prof. of History, University of Pennsylvania, Philadelphia. Prof. Sioussat was permitted to photostat the letter.

BENJAMIN M. READ.

Santa Fe., N. M., November 12, 1925.

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PAUL A. F. WALTER, EDITOR.

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LINGUISTICS

Chinese and Indian

Science Service quotes Dr. Edward Sapir, the Canadian anthropologist and archaeologist, now a member of the faculty of the University of Chicago, to the effect that he is convinced of the identity of the language of certain Indian tribes with that of the primitive Chinese. By a close comparison of the primitive Chinese, Siamese and Tibetan with the language of the Nadine group of North America, to which belong among the others, the Navajos of Arizona and New Mexico, the Hupa of California, and the Tlingit of Alaska, it is Dr. Sapir's theory that Chinese or Tibetans first settled in what is now northwestern Canada and be-

came the Tlingits, thence there being a migration to Queen Charlotte Islands to become the Haida, while others penetrated to what is now New Mexico where they became the Navajo, while still others penetrated into northern Mexico. Dr. Sapir has discovered not only that the Indians of the Nadine groups speak with a tonal accent, raising or lowering the voice to give certain meaning to words, in a manner similar to the tonal peculiarities of the early Chinese, but also that the meanings of certain words are identical. Further, he has disclosed the fact that the Indians have retained certain prefixes and suffixes that long ago have disappeared from the Chinese speech, but which are clearly discernible in the early forms.

IT IS WRITTEN

International Studio

James Swinnerton is hailed as "A Painter of the Southwest" in the October number of "The International Studio." Known to the country at large as a cartoonist and humorist, Swinnerton was driven to the arid Southwest for health reasons, and there on the Navajo reservation according to John Breck "he has charted its main trails, put it 'on the map'—placed it in American art,"—which is a bit of hyperbole. Speaking of the "Painted Desert" the writer says further: "Why has this theme evaded canvas until now?" a question which

is easy to answer for it hasn't evaded canvas at all, but that does not detract from Swinnerton's achievement in depicting its moods and rugged phases most convincingly on canvas. Judging from the half-tone reproductions, the Museum of New Mexico is eager to exhibit such paintings as Swinnerton's "The Sentinel-Monument Valley;" "Ruins of Kitseel, Morning;" "After the Shower, Grand Cañon;" "Clouds in Monument Valley;" "Coming Storm, Mojave Desert" and "Corner of Be-ta-ta-kin Ruins." Quite striking, too, are the reproductions of drawings of Indian types by W. Langdon Kihn, who has exhibited twice in Santa Fe, the first time, with Winold Reiss, both men having visited Santa Fe in 1921. Says Helen Comstock, the writer of the text that accompanies the pictures: "The Indian has figured extensively in American art; as a half mythical being he lives in the twilight of Blakelock; in his dramatic moments of war or hunting he has a delineator in a Leigh or a Remington, he has been painted with sympathy for his art and culture by George DeForest Brush; he appears in the landscape of Maynard Dixon. At Taos, New Mexico, there is a group of painters who are devoting themselves to Indian subjects, Walter Ufer, Ernest L. Blumenschein, Frank Applegate, Victor Higgins and B. J. O. Nordfeldt as well as the Russian, Leon Gaspard. Among them all, however, there is not one who has given us quite the same kind of Indian portrai-

ture as that of Langdon Kihn. If a point of difference is to be made it might be said that most artists have seen the Indians as a race, collectively, while Mr. Kihn sees them as individuals with all their differences of feature and character."

"In the Mountains" by Sandzen

Carl J. Smalley of McPherson, Kas., art critic and connoisseur, has published a beautiful volume by Birger Sandzen, the painter, who has been in Santa Fe and whose fine landscapes and prints, the property of the Museum, are a never ending delight to visitors. The volume is entitled "In the Mountains" and contains twenty reproductions of lithographs and woodcuts of the Rocky Mountains. The Chicago Evening Post in its Art Magazine, in November, devotes a page to the art of Sandzen.

California Missions and Houses

Rexford Newcomb, M. A., M. Arch., A. I. A., who has been in Santa Fe and surrounding country studying the architecture of the missions and old churches, is the author of a beautifully illustrated volume from the Lippincott press. It is entitled "The Old Mission Churches and Historic Houses of California." Says the author: "The architecture of the Southwest is rich in the romantic and historic beauty of the days when the architect-monks and soldiers of Old Spain conquered the Indians and, to the glory of God, raised the adobe walls and patios of the missions."

University of Washington Monographs

Two monographs by Leslie Spier, "The Distribution of Kinship Systems in North America," and "An Analysis of Plains Indian Parfleche Decoration" have appeared in the Anthropological Series of the University of Washington." "Klallam Folk Tales," by Emma Gunther, is also from the University's press at Seattle, Wash.

NEW MEXICO PAINTERS**Exhibit by Olive Rush**

"Miss Olive Rush, one of the popular members of the Santa Fe, New Mexico, colony, is represented by an exhibit of small paintings in the galleries of the east wing of the Chicago Art Institute. Miss Rush has neighborly association with Gustave Baumann, J. Bror Olsson Nordfeldt, William P. Henderson, Raymond Jonson and others who have studios in or near the city of Santa Fe. She pictures adobe houses and the surroundings of the New Mexican colony. She has an instinct for tasteful color combinations in her very direct picturing. It is an enjoyable collection in its own way. After years of liberal experience in study she has found the atmosphere of the west congenial for expression. Miss Rush is a native of Fairmount, Indiana. She had early training at the Art Students League, New York, later with Siddons

Mowbray, John H. Twachtman and Howard Pyle and later in Paris with Richard Miller.

Cassidys Leave for Europe

Mr. and Mrs. Gerald Cassidy have rented their studio home in Santa Fe for a year to Col. Arthur D. Ficke, the poet, who with Mrs. Ficke has taken up his residence in Santa Fe. The Cassidys left for New York on November 17th, and in February will sail from New York for Europe, expecting to return next winter. Mr. Cassidy has on exhibit in the Museum two score of his latest paintings, representing the finest work thus far of his career. Mrs. Cassidy at the same time exhibited her superb collection of examples of the Navajo silversmith's art. She was tendered a farewell reception by the Genius Club, of which, as a writer, she is a member.

Maurice Sterne in Rome

Speaking of the Third Biennial International, the November American Magazine of Art says: "The art of our own country was supposed to be reflected in two pieces of sculpture, twenty odd paintings and even more drawings—mostly of subjects found in the Far East—the work of Maurice Sterne, who has, I am told, been living in Italy for many years."

"Announcements" by E. Martin Hennings

Each year the Fiesta exhibit at Santa Fe is honored by the exhibition of great paintings which

later are awarded much coveted prizes in recognition of their merit. Among the paintings shown this year was "Announcements" by E. Martin Hennings, which has been awarded the Walter Lippincott prize and has been purchased for the Temple Fund Collection of the Pennsylvania Academy of Fine Arts. A photograph of the painting is reproduced in the November number of the American Magazine of Art.

Henri at Katonah

Among the 52 paintings selected for exhibit in the Katonah Memorial Hall, Katonah, N. Y., last month was one by Robert Henri.

Awa-Tsireh at Chicago

Chicago newspapers have been generous in their reviews of the exhibit by Alfonso Roybal (Awa-Tsireh) of San Ildefonso, of a score of water color drawings at the Newberry Library.

MUSEUM EVENTS

Gift by Warren E. Rollins

Warren E. Rollins gave the curator of art of the Museum the choice of one of his fine drawings of the Chaco Canyon as a gift to the Museum. The drawings are on exhibit and give impressive glimpses of the architectural and scenic wonders of this Cañon in which the School of American Re-

search and its director, Dr. Edgar L. Hewett, have been at work. The drawing chosen for the School, is a graphic presentation of one of the high walls of Pueblo Bonito as it still stands not far from the huge leaning rock which has split off from the main wall of the Cañon. The drawings, which are in two colors, occupy an entire alcove. One of them was purchased by Miss Flora W. Conrad, who also purchased one of the landscapes by Fremont Ellis.

Dr. Hewett's Lecture Tour

Director Edgar L. Hewett returned early in November from San Diego and after two busy days in Santa Fe left for Colorado Springs and Denver, thence going to Austin, Texas, to confer with the Texas State Federation of Women's Clubs regarding the establishment of a cultural center for the Southwest. From Austin Dr. Hewett went East to fill lecture dates for the Institute. He will attend the annual Institute meeting at Ithaca the last week in December.

Assistant Director Honored

Assistant Director Lansing Bloom was elected president of the History Section of the New Mexico Educational Association at its annual convention held at Albuquerque, November 5, 6 and 7. The convention voted to meet in Santa Fe in November 1926. A new section to be known as the New Mexico Art Section, was authorized to be

organized and will hold its first meeting at the 1926 convention.

Concert by Lieurance

Under the auspices of the Music Committee of the Fiesta Council a concert was given by Thurlow Lieurance, the noted composer of Indian themes, Mrs. Lieurance, noted as a mezzo soprano, and Miss Pierce, flutist, on Saturday evening, November 7, in the St. Francis Auditorium. Mr. Lieurance is no stranger to Santa Fe having spent some time among the Pueblos twelve years ago, gathering and recording their songs and also giving a recital at the Museum. The concert delighted the audience of three hundred, Mrs. Lieurance appearing in costume of the Indian tribes whose songs she sang with much spirit and feeling. Mr. Lieurance spoke interestingly on Indian music, illustrating his points on the piano and with voice, putting his audience en rapport with the songs on the program, of several of which he is the composer.

Annual Meeting

The annual meeting of the Santa Fe Society of the Archaeological Institute will be held on Sunday afternoon, November 29. Officers and delegates to the Institute meeting at Cornell University, Ithaca N. Y., will be elected.

Lecture by Dr. Tanner

Dr. Rollin H. Tanner, general secretary of the

Archaeological Institute of America, will be a guest of the Santa Fe Society the latter part of November. On Sunday afternoon, November 29, at four o'clock, he will lecture in the Woman's Board Reception room, on the theme: "Modern Adaptations of the Greek Drama." A reception will be tendered him after the lecture,

Reception to Lieurance Company

The Woman's Museum Board was hostess at a reception on Sunday afternoon, November 8, to Thurlow Lieurance, Mrs. Lieurance and Miss Pierce, who had given a concert the evening previous in the St. Francis Auditorium. Artists, writers, distinguished visitors were among the group in attendance.

Pottery Collection

Dr. Harry S. Mera was the principal speaker and gave a talk on the Indian Arts Fund and its work at the meeting of the Santa Fe Woman's Club on November 14. He said in part that the Santa Fe organization was the only one in the entire world that has attempted to take up the history of pottery. While other museums have larger collections, the 400 pieces of pottery on display in the basement of the New Museum building are considered the most comprehensive and complete collection in the country. The beautiful and artistically designed specimens of pottery on exhibition comprised two jars from the

Jemez Indian Pueblo, one about 200 years old when found was full of prayer sticks. One large bowl from the Tesuque Pueblo about 100 years old, one from the Zia Pueblo and two from the Zuni village. Dr. Mera also said that the Santo Domingo pottery makers are the only ones that have retained the old designs and methods of burning.

IN THE FIELD

Report on Pajarito Park

Dr. Edgar L. Hewett has been requested by Governor A. T. Hannett as by Congressman Morrow and the governing boards of the Museum and the School of American Research to make a report on the scenic, archaeological and other attractions of the Pajarito and eastern portions of the Jemez plateaus to be submitted to the Commission on National Parks appointed by President Coolidge. The Commission recently held a hearing in the St. Francis Auditorium and there the opinion was expressed that no one was better conversant with the exact facts than Dr. Edgar L. Hewett. Much of the early archaeological work by Dr. Hewett and of the School of American Research was done in the Pajarito Park and in the Jemez region. It was Dr. Hewett, also who made the official report that resulted in the establishment of the Mesa Verda National Park and he also made reports on the Chaco Cañon which is now a National Monument.

Portions of the Pajarito Park are included in the Bandelier National Monument which is within the boundaries of the Santa Fe National Forest.

GIFTS AND BEQUESTS

Legacy for Smith Art Gallery

The will of Dwight W. Tryon, famous American landscape painter, provided a trust fund of \$137,000 for the founding of a second art gallery at Smith College, Northampton, Mass., which already boasts of a fine gallery and superb collections of paintings.

Child Welfare Research

Under the 250,000 grant from the Laura Spelman Rockefeller Memorial to the University of Minnesota, Dr. John E. Anderson, formerly of Yale, has taken up his work as director of the Institute of Child Welfare at that University.

Millions for Johns Hopkins

Residents of Baltimore have contributed one half of the \$1,500,000 which the city is to contribute to the campaign for Eleven Million Dollars on behalf of Johns Hopkins University.

CONVENTIONS AND SOCIETIES

Institute Meeting

The annual meeting of the Archaeological Institute of America will take place the last three days of December at Cornell University, Ithaca, New York.

STONE TENTS OF OTOWI!

1. YE gaunt Stone Tents of Otowi,
Memory's thoughts revert to thee,
And once again I'm at your side,
Shelter seeking, as storm blows wide!
2. O, bleak Stone Tents of Otowi,
Whose hands, indeed, caused you to be,
What tribesmen fashioned you—and when?
Who were these ancient supermen?
3. Of what far distant unknown age,
Do you so mutely breathe a page?
O, baffling Stones of Otowi,
Bewildering mystery lives in thee!
4. You leave conjecture wide a-field.
For you no magic word will yield,
Of what transpired within your fold,
Before the earth was ages old!
5. And, as the storm around me roars,
Once more I'm seated at your doors,
Where clansmen, too, in æons past,
Sought shelter when the elements clashed!

MRS. EDWARD F. RUSH.

Hollywood, Calif.

10-28-25

El Palacio

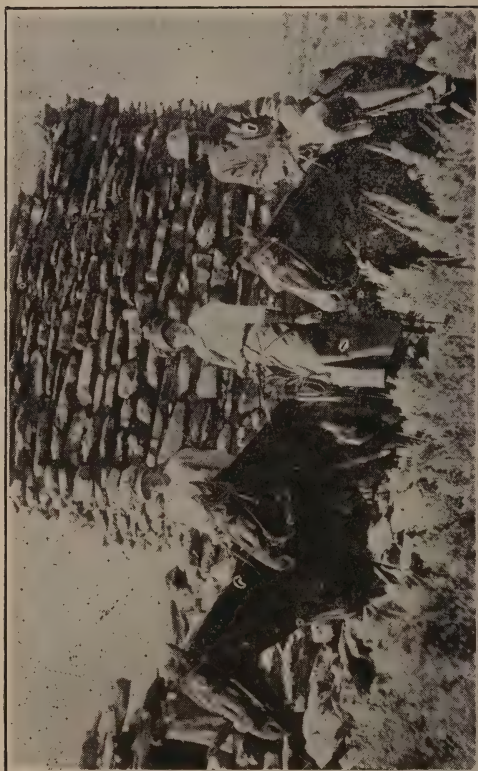
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ANCIENT HOUSE AT PICURIS



MASONRY OF THE CHAMA TOWERS

MUSEUM EVENTS

Modern Productions of the Classic Drama.

With the above for his theme, Professor Rollin H. Tanner of the University of New York City and general secretary of The Archaeological Institute of America, deeply interested a typical Santa Fe audience at the Museum on Sunday, November 29, with an illustrated talk that unpremeditatedly presented many analogies between the modern presentation of Greek drama and the presentation of primitive Indian drama at the Santa Fe Fiesta. The speaker first sketched the earlier presentation of ancient Greek drama at Harvard as early as 1881, and then for so many successive years at Beloit, Wisconsin, and at Smith and Wellesley, being followed in later years by Washburn and other universities and colleges and professional troops such as the Coburn Players, by visiting British players under leaders, such as Granville Barker, and the notable renditions abroad by Max Reinhardt. The speaker expressed the belief that there have been over six hundred presentations of classic drama during less than fifty years and gave figures to show that these renditions made a popular appeal. After this introduction, the speaker discussed entertainingly as well as instructively, the problems that

had to be solved in presenting the Greek drama including such matters as the character of the theater, of the setting, of the costumes, of the chorus and authenticity of the precedents that were followed. He inclined to the belief that chorus and actors appeared before the audience on the orchestra level and not separately as maintained by some, the actors on an elevated stage, and only the chorus on the floor level. Not only was there absence of stage scenery but the Greek drama was an out-of-door performance without female actors, feminine personages being represented by men. Theories were advanced as to the manner in which gods and goddesses were made to appear. The costuming of the actors was described as extremely simple. With the Greeks, as with the American Indian, the drama was a religious ceremony, the Greek performance being opened with an invocation and libations to Dionysus. Oedipus, Iphigenia and Agamemnon apparently have been the favorites for modern presentation. In ancient times, a palace or temple facade, or the natural setting, formed the background, just as the Palace of the Governors at Santa Fe, has formed the background for Indian drama during Fiestas, and as trees, hills and canyons are to be the background for the Fiesta Theater in Fiesta Park.

Professor Tanner has been the director of several notable productions of classic Greek drama in America and therefore spoke not only as the student

and the scholar but also as practical manager. For these performances, settings as well as costumes were made by the players, and as far as possible, the ancient models as they have been revealed by excavations, by the study of dance and other figures on ancient Greek pottery and by Greek literature, were followed.

The excellent lantern slides thrown on the screen by Wesley Bradfield of the Museum staff vividly emphasized and elucidated the lecture.

General Secretary's Visit

Professor Rollin H. Tanner, of the University of New York City, general secretary of The Archaeological Institute of America, arrived in Santa Fe, on the evening of November 28, and remained until the evening of December 1. On Sunday afternoon he addressed the Santa Fe Society of the Archaeological Institute at the Art Museum and was given a reception under the auspices of the Women's Museum Board. On Monday he visited the Bandelier National Monument and in the evening was guest of honor at a dinner given at the home of Director Edgar L. Hewett. On Tuesday, a trip was made to the ruins of Pecos. At noon, Professor Tanner addressed the Kiwanis Club. An inspection was made of the Museum and Professor Tanner took occasion to acquaint himself thoroughly with the work of The School of American Research. He had been away from New York City the past five weeks, lecturing

to societies of the Institute and returning by way of the Pacific Coast and New Mexico.

Santa Fe Society Officers.

At the annual meeting of the Santa Fe Society of the Archaeological Institute of America on November 29, Mrs. N. B. Laughlin was re-elected a trustee for four years. The nominating committee recommended to the trustees the re-election of the following officers: President, Federal Judge Orin L. Phillips; vice-president, Paul A. F. Walter; secretary, Mrs. George H. Van Stone; treasurer, Kenneth M. Chapman. As councillors to the Ithaca meeting of the Institute, Mrs. Mitchell Carroll of Washington, D. C., and Percy Jackson of New York City, were selected, the society being also represented ex-officio by Dr. Frank Springer and Dr. Edgar L. Hewett.

Historical Society Election.

At the annual meeting of the New Mexico Historical Society held in the Palace of the Governors on Tuesday evening, November 17, the following officers were elected for the biennium beginning January 1, 1926: President, Paul A. F. Walter; vice-presidents, F. T. Cheetham and Jose D. Sena; corresponding secretary and treasurer, Lansing Bloom, recording secretary, Mrs. Reed Holloman. At the meeting of the executive council, Paul A. F. Walter and Lansing Bloom were chosen editors of The

New Mexico Historical Review, and Henry Woodruff, curator of the Historical Museum.

Dr. Hewett's Lecture Tour

Press reports are enthusiastic over the success of the meetings in Colorado Springs, Colo., Austin, Tex., Detroit, Michigan, Toledo, Ohio, and other points, at which Dr. Edgar L. Hewett, delivered lectures on American archaeology and the work of the School of American Research. He also held important meetings at Boston, Mass., Pittsburgh, Pa., and other large eastern cities. The last week of December he will attend the annual meeting of the Archaeological Institute at Ithaca, N. Y. Some time will spent in Washington, D. C., in consultation with government officials.

Three Genre Paintings

Illustrative of folk life and at the same time of culture development among the Spanish speaking population of the Southwest, are three fine, large paintings by Bert Phillips of the Taos Society, which have been recently sold to Arthur Seligman, President of the First National Bank at Santa Fe. They have been hung in the lobby of the Bank which has for years made it a practice to display on its walls the work of Santa Fe and Taos artists.

ART AND DRAMA

Chicago Review

With the dedication of the Kenneth Sawyer

Goodman theater the other evening, the opening exhibition of Indian art at the Arts club to-morrow and the first view of the annual show at the Art institute on Thursday of next week, art in Chicago again takes on a new life, in which is reflected something of the gayety of society. The gap may indeed be great between the artist and his patron--it is supposed to be greater to-day than it ever has been--but there is something stimulating in the color and life that well intentioned patrons of the arts contribute on such occasions .

When the socially and intellectually elite gathered for the dedication of the new Goodman theater Tuesday evening they found a most harmonious setting in the simple but elegant interior with its glowing oak walls, crystal chandeliers, and tapestried foyer. The Goodman theater becomes not only a memorial to Chicago taste, but, it might be added, its cleverness in getting effects. The theater is so needed in our cultural scheme of things that it is, of course, beside the point to wish that its completion might be delayed for any little details which might make it more individual.

Elite Expected for Indian Art

The elite of Chicago, it takes no prophet to predict, will again turn out en masse for the opening of the Indian exhibition at the Arts club Friday afternoon. There may be something rather amusing about the supposedly effete arts clubs having a

powwow over North American Indian art, but it is not merely that the wheel of fashion has now turned to this period.

There are several worth while undercurrents to this exhibition. It is the first time that an attempt has been made to select from that great bulk of ethnological material on the Indian those forms and expressions of art which are of the highest aesthetic value some of which may even fit into our own aesthetic scheme of things. The collection was made by Miss A. E. White of New York from the Indians at Santa Fe and the southwest, and is shown here for the first time.

The exhibition has two other purposes according to Ralph Fletcher Seymour, another Indian enthusiast who is arranging the exhibition at the Arts club. One is to show what the Indian is doing now to make himself self-supporting under modern trade conditions-an endeavor of questionable artistic value compared with his ancient free expression which was ritualistic without thought of money-and the other to call attention of the artist and student of to-day to the wealth of material there is in Indian art.--- Chicago Daily News.

Olive Rush Remains in City

For a brief two weeks the paintings of Olive Rush hung on the walls of the Art Institute. Though they have now been removed, Miss Rush herself is in town, the guest of her painting companion of Santa

Fe, Mrs. William H. Bush. She is adding to the rapidly growing interest of Chicago in Santa Fe and the southwest, and it is to be hoped she will leave here new expressions of her art in the way of fresco painting. Miss Rush became so infatuated with Santa Fe two years ago she built a house there. In her house is a fascinating chimneypiece, decorated with strange beasts and flowers, a sketch of which is included in her exhibition. An aptitude for water colors made it easy for Miss Rush to express herself in painting on wet plaster while a play spirit sharpens her gifts as a designer.

Miss Rush's paintings of Santa Fe showed her to be a poet looking for things of the spirit, rather than actualities. Her painting of the lone black figures returning from a wake in the moonlight showed her susceptibility to mood, while her horses on the mesa had much of the mystic quality and imagination that is found in the work of Davies.

--Chicago Daily News.

COMMENTS AND CRITICISM

Here and Everywhere

Among comments under the above heading, Williams B. McCormick remarks in the October International Studio:

"The plan of the Los Angeles Museum of History, Science and Art to open the first unit of the new Los Angeles Museum in November with what

promises to be a real Pan-American Exhibition of oil paintings has a profound significance not only local but national and international. In its local aspect this exhibition is highly important since it includes the co-operation of the board of supervisors of Los Angeles county (think of an American county board of supervisors being interested in an art show!), the board of governors of the museum, and of the patrons and friends of the institution. In its national aspect it will once more draw the painters of all the states into a closer artistic relation and will make for an interchange of ideas and a correlation of American art ideals achieved nowhere so completely and so fittingly as in an exhibition of this character."

"Sir Martin Conway tells us in his volume on Art Treasures in Soviet Russia that the Soviet Government has planned an elaborate scheme for rearranging the national collections, establishing new museums, turning the great private palaces into special museums for furniture, porcelains, textiles or what not. It is estimated that upward of thirty years will be required to carry out this program completely."

"Turkish art for the Turks! For the second time since the former Ottoman empire became a republic the government of that country has instituted an art competition, from which not only are foreign art-

ists excluded but the representation of the human figure has been set aside."

"When J. Pierpont Morgan died it appeared that the princely art patron in the United States had passed away forever and with the demise of Henry C. Frick a few years later this seemed to be a certainty. But nothing is certain in life and experience from the past should have encouraged us to believe that a patron of the art worthy of the name would be sure to appear, sooner rather than later. In so far as the art world of today is concerned such a personage has appeared in the case of John D. Rockefeller, Jr. Mr. Rockefeller first attracted attention through his art purchases years ago by paying a quarter of a million dollars for a group of black hawthorn Chinese porcelain jars. More recently he paid upwards of a million dollars for a set of tapestries from an old French chateau, reproductions of which were first allowed to be published in *International Studio*. Last year Mr. Rockefeller amazed and delighted Europe and America by giving a million dollars to the French government to aid in the restoration of Rheims Cathedral and the gardens of Versailles. This summer he gave \$600,000 to the Metropolitan Museum of Art for the purchase of George Grey Barnard's Gothic museum in New York City, this to be conducted as it stands as an annex to the Metropolitan. And as a proof of the catholicity of his art interests he has

given \$30,000 to the Art Centre in New York to aid its work in linking together more practically art and industry. Fortunately the princely art patron is a figure that never disappears from history.

MUSEUMS AND GALLERIES

Art Institute Guide

A Guide to the Paintings in the Permanent Collections of the Chicago Art Institute has just been published. The publication was made possible through the generosity of Charles R. Thorne. Not only is the 170 page book a catalogue of paintings possessed by the Art Institute as well as those in the Ryerson and other loan collections but it also prints a history of painting in Italy, Spain, Great Britain, the United States and other countries. Each painting is reproduced in half-tone and critically described with biographical notes of the painter. Among the painters who have painted in New Mexico who are represented in the permanent collections of the Art Institute are Leon Kroll, Edgar S. Cameron, Randall Davey, George W. Bellows, Katherine Dudley, Leon Gaspard, Oliver Dennett Grover, William Penhallow Henderson, Robert Henri, W. Victor Higgins, Grance Ravlin and Walter Ufer.

Field Museum's African Hall

The Field Museum at Chicago has purchased the Jan Kleykamp collection from the Cameroon dis-

trict, Africa. No museum outside of Berlin, Germany, has material comparable with it. A new African hall is being prepared for the display of the collection.

Goodman Theater-School.

Thomas Wood Stevens, visitor in Santa Fe during summer, is achieving remarkable results as director of the Kenneth Sawyer Goodman Memorial Theater of the Chicago Art Institute. The formal dedication of the Theater took place on October 20, when three short plays written by Goodman were presented. Two nights later the first public performance was given, the play being John Galsworthy's "The Forest." The theater is a gift to the Art Institute by Mr. and Mrs. William O. Goodman in memory of their son, a Chicago playwright. The department of dramatic art of the Institute will present during the season a series of interesting plays of the highest quality. All costumes are made and all sets built and painted by the students.

Gifts for Museum at Eugene

Mrs. Murray Warner has made a further gift of nineteen ancient Chinese paintings, bronzes and porcelains to the Murray Warner Memorial Museum of the University of Oregon. Her gifts of head-dresses, boots and hats have completed a Ming emperor's costume, as well as costumes of Manchu emperor and empress. Among notable objects re-

cently installed is a marble statue excavated in a Chinese monastery that had been buried by an earthquake in 900 A. D. Another gift is a bronze turtle bearing on its back a tablet surmounted by a Chinese dragon. This was a memorial by the third Ming emperor to his grandfather.

New Museum for Detroit.

The Children's Museum of Detroit has taken possession of a new home in the City's Art Center, diagonally opposite the Detroit Institute of Arts. The City Library provided the building and the City Board of Education is paying the interest on the bond issue.

Weekly Bulletin.

The Minneapolis Institute of Arts is one of the first Museums to issue a weekly newspaper, which is mailed to every member of the Museum Society on each Friday, this being in addition to the regular illustrated monthly Museum Bulletin.

North Carolina's State Museum

After expending an appropriation of \$25,000 in remodeling its building, the State Museum of North Carolina at Raleigh has reopened its doors. The front elevation is of Bedford limestone. Provision has been made for 21000 square feet of exhibition space and 7,800 square feet for workshops. During the first week after the reopening, 4000 people registered at the building.

Riggs Library to Metropolitan.

The library of the Metropolitan Museum of Art in New York City has been enriched by the gift of the collection of books on arms and armor brought together by the late William Henry Riggs.

IT IS WRITTEN**December Poetry**

Eda Lou Walton of Silver City, a student of Witter Bynner of Santa Fe, has six poems under the title "Tunes in the Dark," in the December number of "Poetry." They are love lyrics, exotic and passionate and withal exquisitely wrought. The leading contribution however is, "The Madonna of Carthage" by the late Amy Lowell, which to students of Heinrich Heine recalls something of his music and romanticism. It tells the legend of Our Lady of the Sea and how she saved the town miraculously from the Pirates. Walter F. Kohn of Chicago, contributes "The Poet Sings" inspired by Cesar Franck's Symphony in D Minor. Among the news notes we find: "D. H. Lawrence, passing through New York on his way to England, left his new novel 'The Plumed Serpent' with Alfred A. Knopf. He and Mrs. Lawrence will stay in England only long enough to arrange for the book's simultaneous publication over there, then they will go to Italy for the winter. Mr. and Mrs. Arthur Ficke, also Mary

Austin, are spending the winter, or part of it, at Santa Fe. Witter Bynner will occupy his home there until January, when he intends to return to his beloved Mexico. Miss Eda Lou Walton, formerly of California, one of Witter Bynner's students at Berkeley, is now teaching at the Washington Square College of New York University". Among the books reviewed, though briefly, is Witter Bynner's "Young Harvard."

American Anthropologist

"The Metal Industry of the Aztec" by George Brinton Phillips; "Maya Inscriptions" by John E. Teeple, and "Village Sites in Tolowa, and Neighboring Areas of Northwestern Calif.," by T. T. Waterman, are among the more noteworthy articles in the *American Anthropologist* for December. Dr. A. V. Kidder reviews "State Archaeological Surveys during 1924" and "Anthropological Work of Museum and other Institutions" during the same year. Under "Anthropological Notes" we find the following of special interest in the Southwest: "Doctor Manuel Gamio, who, while a student at Columbia University accompanied Professor Saville as an assistant on the Marie Antoinette Heye Expedition to Ecuador in 1910, has been appointed sub-secretary of Public Education in the cabinet of President Calles of Mexico. Dr. Gamio has been Director of Anthropology and Inspector of Ancient Monuments in Mexico for some time. The Department of An-

thropology has been given control of the National Museum, a consolidation that will be the means of advancing research in American archaeology to a considerable degree. Plans are in progress for conducting extensive field work in ethnology and archaeology in Oaxaca, similar to that prosecuted under Dr. Gamio's direction in the Valley of Mexico at Teotihuacán." "The newly organized 'Linguistic Society of America' issued the first number of its official organ 'Language' in March 1925. The journal is to appear quarterly and will contain articles of research and comment in the linguistic field. Under the able editorship of George Melville Bolling, Ohio State University, Aurelio M. Espinosa, Stanford University, (formerly of New Mexico), and Edward Sajir, Victoria Museum, the new journal promises to be one of unusual merit and significance."

IN THE FIELD

Finds in Etowah Mound

Warren K. Moorehead of the Department of Archaeology of Phillips Academy, Andover, who was a visitor in Santa Fe during the summer, reports that the excavations in the Etowah Mounds at Cartersville, Georgia, have disclosed twenty-four burials most of them in stone cists. One burial contained a wooden ball covered with thin copper bear-

ing the image of a serpent in relief. A ceremonial flint dagger 26 1-4 inches long, with flaking as fine as that of the average arrowhead was also found in this burial. In another burial was a copper plate 14 inches long on which appeared a human figure resembling those found on Mayan monuments. On the reverse side of this plate was a mass of finely woven cloth. Associated with other copper plates were fragments of textiles of different design and weave from that previously recovered from mounds. Two broken stone effigies were taken from a stone cist or small pit house. The engraved shells found with several of the burials portray the elk or deer-man, the thunderbird and cosmic symbols. Upon a cylindrical stone is engraved the plumed serpent and a terra cotta human head has over the forehead a sun symbol. As long ago as 1884 copper plates were taken from these mounds by J. Rogan of the Bureau of Ethnology.

Oklahoma Mounds.

Joseph B. Thoburn, who visited Santa Fe recently, has secured a fine collection of archaeological material for the Oklahoma Historical Society of which he is the Secretary, from excavating a mound in the northern part of Oklahoma. Other mounds, caves, village sites and stone work shops have been located and mapped.



RUINS McELMO CAÑON

El Palacio

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RAINBOW BRIDGE, UTAH

THE SONG OF THE UPPER PECOS RIVER

I gather the daughters of mountain waters,
And lead them towards the sea;
And lovingly crown, as I go down,
My home with many a tree.

I nurse the trout, as I splash and spout
Through canyons narrow and deep;
And raise many flowers, in willowy bowers,
And sing them nightly to sleep.

On peaceful days, my wonted way is
To leisurely roll along;
My murmur and babbling, my playful dabbling
Give harmony to my song.

But I roar loud, when a bursting cloud
Does swell me to a flood;
Then I'm a giant, bold and defiant,
And furiously wallow in mud.

Still I delight in my robe of white,
In my garment crystal pure,
And, though man dreams of lovelier streams,
My fame shall yet endure.

Valentine K. Merlin

MUSEUMS AND GALLERIES

International Exhibition at Pittsburgh

To the courtesy of Homer Saint-Gaudens, Director of Fine Arts of Carnegie Institute, Pittsburgh, the Museum Library owes a copy of the beautifully illustrated catalogue of the 24th International Exhibition of Paintings which closed on December 6. Two sections of the catalogue are preceded by a brief essay as follows: "European Art" by Guillaume Lerolle, and "American Painting" by Royal Cortissoz. Among artists who have painted in New Mexico and exhibited this year at Pittsburgh are: Randall Davey with his painting "United States Forest Ranger Pincen," first exhibited in Santa Fe; Robert Henri, "Man of Segovia with Fur-Trimmed Cap;" Victor Higgins, "Solo Circus;" Leon Kroll, "Young women," which was awarded Honorable Mention; George W. Bellows "My Mother;" Walter Ufer, "Strange Things;" Leon Gaspard, "Siberian Spring;" John Sloan, "East at Sunset;" E. Irving Couse, "The Flute Song;" Ernest L. Blumenschein, "Sangre de Cristo Mountains." Among the prize winners in previous years had been George W. Bellows who received prize awards upon three different occasions; Walter Ufer, John Sloan, while Laura Knight, who had exhibited in

Santa Fe and is a sister of Edgar Knight, for several years a local resident and now of Albuquerque, received an award in 1912.

Awards in Chicago Exhibition

The following prizes have been awarded in the Thirty-eighth Annual Exhibition of American Paintings and Sculpture at the Art Institute Chicago.

The Mr. and Mrs. Frank G. Logan medal and one thousand five hundred dollars, to Albin Polasek for "Unfettered" (sculpture);

The Mr. and Mrs. Frank G. Logan medal and one thousand dollars, for portraiture, to Leopold Seyffert for "Myself;"

The Potter Palmer Gold Medal and one thousand dollars, to Chester Beach for "Fountain: Sea Horses" (sculpture);

The Mrs. Keith Spalding prize of one thousand dollars for sculpture, to Estelle Rumbold Kohn, for "Maturity";

The Norman Wait Harris silver medal and five hundred dollars, to Russell Cowles for "The Consolation of Ariadne";

The Norman Wait Harris bronze medal and three hundred dollars, to Henry R. Rittenberg, for "Still Life";

The Mr. and Mrs. Augustus S. Peabody prize of two hundred dollars, to Wilbur G. Adam for "The Little Dancer";

The William M. R. French memorial gold medal established by the Art Institute Alumni Association, for a work by a student or former student of the school, to Emil Zettler for "Caen Stone Torso";

The Martin B. Cahn prize of one hundred dollars for a painting by a Chicago artist, to Paul Trebillock, for "Self Portrait";

The M. V. Kohnstamm prize of two hundred and fifty dollars, to Mary F. R. Clay for "Elizabeth."

Promotion of Small Museums

Laurence Vail Coleman, executive secretary of the American Association of Museums, has published in outline a series of five projects for the promotion of small museums. The five projects are under the following headings: "Dissemination of Information," "Training of Museum Workers", "Grants for Salaries," "Public Support of Museums" and "Co-operation of Museums."

Schuster's Paintings at Brooklyn

"Will Schuster's paintings of the Carlsbad Cavern in New Mexico occupied another section. These pictures represent the remarkable formations in the Guadalupe mountains in southeastern New Mexico which have been recently set aside by the government as the Carlsbad National Monument." -Brooklyn Museum Quarterly. The paintings were first exhibited in the Museum at Santa Fe.

Exhibit of Still Life

Mrs. Arta B. Wilhelm of Alamosa, Colorado, in addition to her landscapes has hung in the Museum during December, a series of Still Life paintings that represent a significant phase of her art. Compact in composition, delightful in color, strong in form, and distinctively southwestern in theme, they recall somewhat in their treatment the art of W. E. Rollins under whose guidance she has latterly studied. However, their individuality is unmistakable and they indicate that Mrs. Wilhelm, finds her forte as much in this branch of painting as she does in landscape.

Pan American Prizes

No recent exhibition of pictures, that I know of, has been more generous in the matter of distributing prizes than the Pan-American. As soon as the canvases were hung the juries on awards met, the jury for the Balch Prize of \$5000, consisting of Wayman Adams, Victor Higgins, George W. Eggers, Dr. Atl, Homer St. Gaudens and William Preston Harrison, while the second jury was the same, except that William Alanson Bryan, director of the Los Angeles Museum, took the place of William Preston Harrison. The A. C. Balch Purchase Prize of \$5000 was divided in two, \$2500 going to William Wendt's California landscape, "Where Nature's God Hath Wrought," and \$2500 to John

Carroll's study of half a dozen figures, "Parthenope." The one hangs in Gallery A, the other in Gallery E. Both these fine paintings now belong to the Los Angeles Museum. The museum's three prizes, aggregating \$2000, and to be applied for purchase, were distributed as follows: \$1500 went to Rivera's "Flower Day," Gallery G; \$1000 to Andrew Dasburg's "Tulips," Gallery E; \$500 to Guy Pene Du Bois's "Shops," Gallery A. The Earl Stendahl Prize of \$500, restricted to Latin-American landscapes, was divided in two, and was won by Manuel Villareal's "Interior of Churubusco," Mexico, Gallery G, and Manuel Cabre's "Fishing Boats at Martigues, France," Venezuela, Gallery G. From the Bivouac Art Club of Otis Art Institute come two prizes of \$250 each, competition restricted to figure paintings in Latin-American section. The winners are "Don Panchito," by Luis Martinez, Mexico, Gallery G, and "Mexican Indians," by Maria Ramirez Bonfiglio, Mexico, Gallery G. Four honorable mentions were given, each carrying a cash honorarium. These went to Liliás Torrance Newton's "Yvonne," Gallery B; Bernard Karfiol's "Seated Figure," Gallery E; Warren Wheelock's "Old Man and Child," Gallery E; Henri De Kruif's "A Song to Autumn," Gallery D. The Republic of Ecuador bestowed a gold medal on Nicholas Delgado's "Old Song," a silver medal on E. Martinez Serrano's landscape,

"A Place of Retreat," and a silver medal on Wilhelmina Coronel's figure, "Indian Girl." All three pictures are to be found in Galleery G.—Los Angeles Times.

Exhibit by Victor Higgins

Victor Higgins, well-known painter of the Taos group, and chairman of the committee on prizes at the Pan-American exhibition of paintings, is still in Los Angeles. Besides having a remarkably fine landscape from New Mexico, "Taos Mountains," at the Pan-American, he is holding from the 5th inst. to the 19th inst. an exhibition of twelve large paintings and many smaller ones at the Biltmore Salon. Many of these pictures rank, in technical beauty, with the canvas at the Pan-American, and none is negligible. Some of the smaller ones are exquisite, studies made on the spot and holding much inspirational intensity. Among the notable larger canvases are two extremely colorful decorative flower studies, and the landscapes "Picuris Hills" and "A New Mexico Calvary."—Los Angeles Times.

IT IS WRITTEN

New Mexico Historical Review

The first number of The New Mexico Historical Review is in press. It is hoped to have the issue

in the mails early in January. Because of the limited facilities of the Museum press at present, the publication is subject to some delay but future numbers will be out on time. The editors have been much gratified by many expressions of good will received as well as by the unexpected large number of subscriptions pouring in. The first number will have the first two chapters of "New Mexico in the Great War," compiled by the State Historical Service; "The Founding of New Mexico, 1595-1629" by Professor G. P. Hammond of the University of Arizona, compiled from original sources in Spain, and "The First Session of District Court in Taos" by Attorney F. T. Cheetham of Taos. In addition to these features there will be regular departments covering that portion of former Spanish dominions now part of the United States. Abundant material is in hand for future issues including unpublished manuscript by Adolph F. Bandelier from his "Documentary History of the Rio Grande Pueblos 1536 to 1584," as well as a story from his pen, having for its setting the Round Mountain near San Ildefonso, the manuscript of the latter, having been discovered by Mrs. Samuel Eldodt at her home in San Juan in which Bandelier was a frequent visitor. "The Bazan Brothers, Master Weavers," from material in the New Mexico Archives now in the Museum Library; "Otermin's Diary" and unpublished De Vargas documents translated by Ireneo Chaves; "Villagra's

History" of New Mexico, translated by F. S. Curtis, Jr., "Fray Marcos de Niza paper" by Professor P. M. Baldwin of State College; contributions from original material by Historian Benjamin M. Read, not to speak of recent historical papers read before the New Mexico Historical Society and unpublished biographical material regarding Kit Carson, the centennial of whose arrival in Santa Fe will be celebrated next year.

December American Magazine of Art

The American Magazine of Art for December is a special exhibition number. The issue is attractively illustrated and reviews extensively "The Centennial Exhibition of the National Academy of Design as Shown in the Corcoran Gallery of Art," "The Twenty-Fourth International Exhibition of Paintings at the Carnegie Institute, Pittsburgh," "The Annual American Exhibition at the Art Institute of Chicago," and "The Bellows Memorial Exhibition." From the review of the American Exhibition at Chicago, written by Karen Fisk, the following is of special interest in the Southwest: "To me it is incidental that John Sloan will paint 'New York from Greenwich Village' the mere choice of scene does not insure significant or national art. Take a negative example. Walter Ufer in 'Lunch-con at Lone Locust' shows the type of setting which many critics consider the essence of Americanism,

yet the presence of a red Indian and the suggestion of distant mountainous splendor do not make up for indirectness of attack. Sloan * * * on the other hand (and they are only illustrative of a large number), succeed not because they have chosen a certain street or city or continent to picture, but because they have infused their material with a sense of their own individuality. * * * The Mr. and Mrs. Frank G. Logan medal and prize was awarded to Albin Polasek for 'Unfettered.' This charming figure, its grace enhanced by the simplicity of its presentation, is typical of Mr. Polasek's more idyllic mood. Free in gesture as in name, she springs upward. * * * The first painting that strikes your eye as you enter the galleries is Leon Kroll's "My Wife's Family," a large group recently painted in France, Mrs. Kroll's birthplace and the artist's present place of residence. To the three female figures, mother and two daughters, Mr. Kroll has given his familiar quality of monumental grace, which is becoming perhaps a trifle mannered, although the foremost figure of the young woman in half-reclining position is splendidly painted and establishes a slow swinging rhythm to which the other elements contribute sharper accents. The father is admirably and economically characterized. A rich green-blue background of, trees and water is characteristically Kroll." Randall Davey's "Cowboy" and Robert Henri's "Consuello in

Black'' are also given special mention. The review of the Bellows exhibit is also a tribute to Robert Henri and his influence in moulding the art of Bellows.

Willa Cather's Design

"I'll never again write a book which is just a story of a triangle or a tale for lazy people to read," says Willa Cather, whose new novel, "The Professor's House," with much of its scene laid in the Southwest, just published by Alfred A. Knopf, is one of the fall's best sellers. "If I can't do something different from that," she continues in her interview with Fanny Butcher, literary editor of the Chicago Tribune, "I'll never write another line and I'll go and be a cashier in my brother's bank. There is design in the life that flows by a cashier's window, and it's the design of life that I tried to get into 'The Professor's House.'" --The author spent some time in Santa Fe, early this year.

Maya Pottery

A portfolio containing 25 plates, mostly in color, and showing selected examples of Maya painted and modelled pottery, has been issued by the Pennsylvania University Museum. The work when completed will contain 100 plates and will form a comprehensive collection and a thorough treatment of the Art pottery of the Mayas.

SOUTHWESTERN ARTISTS

New Mexico Painters

The Society of New Mexico painters exhibited during December in the Ferracarl Galleries, New York City, from where the exhibit will go to Columbus, Ohio. The paintings have also been exhibited at Toronto, Canada.

Andrew Dasburg Prize Winner

Andrew Dasburg of the Santa Fe art group, who is noted as a modernist, was awarded a \$1,000 prize in the Pan-American exhibit now being held at Los Angeles. The first prize of \$1500 was awarded to Emilio M. Rivera of Cuba. Every Latin-American country, as well as Canada and the United States, are represented in the exhibit.

Cassidy Exhibit at Rochester Minnesota

The exhibit of paintings by Gerald Cassidy which filled two alcoves at the Museum in Santa Fe during November, was shown under the auspices of the Rochester, Minnesota, Art Association in the Episcopal Guild Hall of the Minnesota town. The comments of the Minnesota press were quite enthusiastic, and the exhibit was made the occasion for a number of notable social events, at which Mr. Cassidy was a guest of honor.

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SCIENCE CONVENTIONS

Kansas City Meeting

The program for the annual meeting of the American Association for the Advancement of Science at Kansas City from December 28th to January 1st inclusive, is published in "Science" for November 27th. Section H on Anthropology will meet on Wednesday, Thursday and Friday of that week. Professor E. A. Hooton of Harvard University, will read his retiring Vice Presidential address on "Methods of Racial Analysis". The Association now has more than 14,000 members.

Southwestern Division A. A. A. S.

The seventh annual meeting of the Southwestern

Division of the American Association for the Advancement of Science will be held at Phoenix, Arizona, February 15, 16, 17 and 18. The President of the Division this year is Prof. T. D. A. Cockerell of the University of Colorado, but formerly of New Mexico.

IN THE FIELD

Temple of Ashtaroth

The University of Pennsylvania announces the discovery of the temple of Ashtaroth in the excavations at Bethshan, Palestine, the expedition being directed by Mr. Alan Rowe. Mr. John D. Rockefeller Jr., provided the funds for the excavation of the Acropolis of Bethshan, the great fortress which in the days of Saul was in the hands of the Philistines. (Samuel 31: And they put armour in the house of Ashtaroth: and they fastened his body to the walls of Bethshan.'')

Joint Expedition to Ur

Mr. Edward B. Robinette has provided the funds for the financing of the part of the Pennsylvania University Museum joint expedition with the British Museum, to Ur of the Chaldees. Work has been resumed of clearing the Royal Arta near the Ziggurat and the Moon God's official residence. The objects discovered in last season's excavations have been

on exhibit in the British Museum during summer and fall and this winter will be shown at the Pennsylvania University Museum. The most important find was the stela of Ur-Engur.

DRAMA AND POETRY

Kenneth Goodman Theater

Under the direction of Thomas Wood Stevens and Miss Muriel Brown, Lady Gregory's "Golden Apple" was played in the Kenneth Goodman Memorial Theater of the Chicago Art Institute, on Saturday afternoon, December 5 and every Saturday afternoon thereafter during December. The performance of "The Forest" was followed by "The Romantic Young Lady," and that will be followed by "An Heir at Large", a play written by Mary Aldis from the cartoon novel by John McCutcheon. The Chicago Allied Arts presented Arnold Schoenberg's "Pierrot Lunaire", December 6, 7 and 8.

Witter Bynner Prize

The Witter Bynner Undergraduate Poetry Prize for 1925 has been awarded to Countee Cullen (New York University). Honorable mention is given to nineteen others, representing thirteen colleges and universities. School having more than one student on the honor list are Smith 4, Mount Holyoke 3 and

Cornell University 2. The judges in the contest were Sara Teasdale, George Sterling, Witter Bynner, the donor of the \$150 prize. The contest was held under the auspices of the Poetry Society of America. For 1926 Mr. Bynner is offering a prize of equal amount, the contest to be held under the auspices of Palms, of which he is an associate editor. An interesting and generous addition to the prize has been made by his Excellency Jose G. Zuno, Governor of Jalisco, Mexico, who offers the winner free fare from the American border to Guadalajara, Mexico, where Palms is published, and a term of tuition in the University of Guadalajara. Only undergraduates in an American college or university may compete, and not more than two hundred lines, whether in a single poem or in a group of poems, will be considered from any one poet. Manuscripts should be typewritten in triplicate, should bear on every sheet the writer's name, address and college and must be mailed by March 31, 1926, to Witter Bynner, Box 1061, Santa Fe, New Mexico. Rose O'Neill, Vachel Lindsey and Mr. Bynner will be the judges.---New York Times.

GIFTS AND BEQUESTS

Art Treasures for Chicago

Mrs. Charles L. Hutchinson has presented to the

Chicago Art Institute twenty paintings, mostly valuable examples of the French, Dutch, British and Flemish schools, although one American, Henry W. Ranger, is included.

The Nobel Prizes

Press despatches bring word that the Directors of the Nobel Prize Fund have decided to with-hold all five of the prizes for 1926, this being the first time in twenty-four years that this has become necessary, on account of the excessive war taxes in Sweden, although Sweden did not take part in the Great War. The prizes in Physics and Chemistry are awarded by the Swedish Academy of Science, in Medicine or Physiology by the Stockholm Faculty of Medicine, the Literary prize by the Swedish Academy of Literature, and the Peace Prize by a committee of five elected by the Norwegian Storting.

PERSONAL MENTION

Dr. Hewett Honored

At the annual meeting of the Board of Directors of the American Federation on Arts held in New York City, Dr. Edgar L. Hewett was elected one of the vice-presidents of the Association. Robert W. DeForest was unanimously re-elected president, and H. K. Bixby, first vice-president.

A Museum of Art--Why?

Most men mistake being alive for living. The best of what we hear we fail to understand.

We labor that we may gorge ourselves—and sleep with the kitchen cat and kennel dog.

A community is as rich as its understanding of the use of riches.

We grieve for the few in asylums for the mad but heed not the wanton waste of sound minds.

A great manufacturing centre is a prison house unless it provides something for the leisure hours.

The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people.

Work should be a means to leisure in which to enjoy the sublime creations of science, literature, music and art.

No city is great unless it rests the eye, feeds the intellect and leads its people out of the bondage of the commonplace.

Hospitals do much; they make sick men well—
Museums of Art do more; they make WELL MEN
BETTER.

GEO. W. STEVENS

Director Toledo Museum of Art

The Museum Press

The Museum press stands in need of a new linotype or monotype and a book press. Until these are provided, its progress will be hampered. The interest taken by two young Pueblo artists in the operation of the type-setting machinery as well as in binding for which the Museum equipment is very meager, points to a new field of occupation for the young Indians coming back from school but lacking opportunity for employment along congenial lines. Perhaps, among those reading these lines there may be some who may desire to contribute toward equipping the Museum press more fully so that it may execute the work that is awaiting it as soon as it has adequate equipment, at the same time giving employment to Indian students who wish to remain in or near their pueblos. Such gifts will be acknowledged in El Palacio and made of record in the Museum's books.

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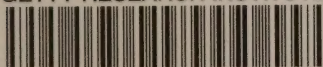
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